LD7095.5 MHC Organizations WMHC: DJ Guide, 1988 Box 8 folder 2
RG25

WMHC 91.5 FM
SOUTH HADLEY
MASSACHUSETTES

DJ guide

Chapter One: WMHC

WHY WMHC EXISTS and WHAT WE DO TO CONTINUE TO EXIST

WMHC is licensed to the trustees of Mount Holyoke College by the Federal Communications Commission (FCC) to serve the public's interest, convenience, and necessity, PICAN. If WMHC were to not serve the public in these three manners, either the trustees of Mount Holyoke or the FCC would decide that we no longer deserved the license and it would be revoked. Should that happen, we would be reduced to 10 watts, meaning that only one-half of the campus would be able to receive our transmission.

One of the best ways that we serve the public's interest is through our programming, specifically our music shows. We are, as a college station, an alternative to the commercial stations surrounding us and we provide our listening audience with an aural experience that they may not be able to get elsewhere. I will go into this subject in greater detail later on.

For the public's convenience we "air" (jargon for what goes over the airwaves and comes out of your speakers) newscasts at the top of the hour, we inform listeners of the weather and time. and we have public service announcements (PSA's).

NEWS

The news is usually read by a WMHC newscaster. However, if there is not a newscaster scheduled to read the news at the top of the hour during a morning show, or between shows in the afternoon and evening, the jock is responsible to read the news.

A good newscast consists of several steps: first of all, the news should be collected from the Associated Press (AP) printer in the news room approximately 20 minutes before the hour. Inter/national news and local/state news must be read. Sports are less important but do improve the quality of the newscast. The AP printout will indicate what kind of news is written/printed at the top of each section. Then, the newscaster or jock should silently read over the news to determine what is to be read and what is less relevant. It is a good idea to cut out the stories that you are going to read so that you can put the in the order that you want to read them, without the confusion of having to skip over the stories that you do not want to read. Once the news is in order, from international to national to state to local to sports to five college, the newscaster/jock should read the news out loud to make sure that all words are pronouncable by her and that all of the stories make sense. AP is known to make mistakes, but by no means should the reporter repeat these mistakes.

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A newscast includes the following in this order:

International
National
State
Local
Sports
Five-College News
Weather

The news is concluded by a weather report. Sheets are on the desk in the news room and the phone number for weather information is taped to the desk by the telephone in the news room.

The newscast should begin with brief "teasers/titles" of the major news stories, followed by "Good Morning (Afternoon, Evening) this is the blank o'clock edition of the WMHC news," and should end with the blip at the end of the weather sheet indicating when the next newscast will be.

For example: "Swedish Prime Minister shot, Men can have babies, and Red Sox win Series. Good morning , this is the 9 o'clock edition of the WMHC news. In international news today, the Swedish Prime Minister was shot blah blah blah Elsewhere in the news , researchers at MIT have found that men can have babies by surgically blah blah blah and in sports blah blah blah, And the WMHC weather for South Hadley and vicinity blah blah blah. This has been the 9 o'clock edition of the WMHC news. The next newscast will be at 10 o'clock. Now, please stay tuned for more good music with..."

PUBLIC SERVICE ANNOUNCEMENTS

Public Service Announcements are geared toward five main concerns that the traffic managers (job descriptions are in Appendix A) have determined to focus on over a three month period. Every three months that the station is on the air these issues will change and this change will be reflected in the PSA's to be read, as well as in the content of the talk show and in special news broadcasts.

The public service announcements come in two forms, written and pre-recorded. Written PSA's are found in the PSA Notebook located on the board. It is of utmost importance that you read the PSA before reading it over the air. Sometimes the grammar is atrocious, sometimes they are outdated, sometimes they contain difficult to pronounce words, and sometimes they are just too funny (prereading prevents the embarrassing situation of breaking into giggles over the air). Of the pre-recorded PSA's, there are four forms: 7" vinyl, cassette recordings, cart recordings and reel-to-reel recordings. The program log will indicate which PSA you are to air, and the number of the PSA will indicate which form it is in. A listing of the numbers and what types they indicate is in the station.

Realize, realize, that public service announcements are very important for the maintenance of our license and that they do pertain to someone in your listening audience. Whether it pertains to you is totally irrelevant. Whether you think it is irrelelevant is totally irrelevant. You are to read, respectfully, the PSA you are assigned. Giggling or snide comments are absolutely intolerable. The PSA's are to be read at the times assigned, 20 minutes after and 20 minutes before the hour. Your goal in life is to air the PSA at this time exactly. You may be satisfied with airing it a minute or so in either direction. However, if you do not air it at the exact time , indicate such on the program log--to be discussed in great length later on. Please avoid comments such as "this is/was a PSA." People who are not jocks, i.e. your listeners, will not know what that means. If you absolutely must introduce/identify them, for lack of the creativity to work them into your monologue, refer to them as "public service announcements."

ALTERNATIVE PROGRAMMING

WMHC is an alternative music station and as such we are not responsible to play mainstream music, rather we are responsible to play ALTERNATIVE music. This means, basically that we will not be playing the same music as most commercial stations in the area. For example, say the Talking Heads album is making the charts in a big way on commercial stations. How alternative would we be if we played the same thing that was being played on commercial stations? If a jock absolutely had to play something off of the Talking Heads album, she should play the song(s) that are not being played on commercial stations.

Just because there aren't any stations in the area that weekly feature Dead shows does not mean that it is our responsibility to satisfy this with 10 Dead shows each week. College radio is the breaking ground for new music, new groups, and new sounds. Don't forget, it wasn't too long ago that the Talking Heads were only played on college radio.

Please realize that you are responsible for playing new music and new groups when you do a regular rock, dance/contemporary or jazz show on college radio. This is a responsibility to your listening audience, not just your five friends who you know are listening and who like the same music as you. When people tune in to a college station, they expect to be stimulated. **IMPORTANT: AS A WMHC D.J., YOUR JOB IS TO ENTERTAIN AND SERVE THE LISTENING AUDIENCE, NOT TO SPEND TWO HOURS PLAYING YOUR ALL-TIME FAVORITES. IF THAT IS WHAT YOU WANT TO DO, STAY HOME AND PLAY RECORDS IN YOUR ROOM.**

Another way that we are alternative is that we have Special Programming. Special Programming is the forum for all of your musical desires. If you had wanted to spend an hour or two of a show featuring one style of music that isn't new alternative rock, dance/contemporary, jazz or classical. this is where you do it. The boundaries of special programs are limited only by your imaginations. An example could be combining opera with progressive music. The sky is the limit for what you can do.

Just a sampling of what has been done in the last four years includes "late 60's/early 70's", gospel, christian rock, comedy, the bedtime hour for children, the bedtime hour ofr adults, country, folk, bluegrass, blues roots of rock, new age, women's music, reggae, musicals, and soundtracks.

There are also more verbal special programs such as the talk show and a forum for unique/amusing ideas. If you are interested in working on the talk show or have an idea for a talk show, get in touch with the Special Programming Directors. If you want to do another form of verbal show, i.e. not necessarily playing music, you still need to work through the Special Programming Directors so that they can schedule your show, and work out the engineering side of the show.

If you have an idea for a music-oriented special program that you want to do, you should get in touch with the Special Programming Directors so that she can fit you into the schedule and get in touch with the music director so that she can work on getting albums for your show.

Chapter Two: LOGS

EXAMPLES OF LOGS ARE LOCATED IN APPENDIX B.

WHAT TO DO WHEN YOU GO INTO THE STATION AND WHY YOU ARE TO DO IT (OPENING THE STATION/SIGN-ON)

If you are the first jock on the air for the day or if no one is on the air before you, you must go to the Blanchard Information Desk, if open, or to the security office, located behind Blanchard across from the food service building, and get the key to the station. Security will demand that you leave your ID as a deposit for the key. Unlock the door to the station and turn on the station power, located on the console, which will turn on the board. Once you have prepared for your show, gathered the news and weather to read, taken a transmitter reading, and found the correct program log, go on the air at the top of the hour and read the sign-on, located on the board in a GEORGE MICHAEL paper holder. After you have read the sign-on, read the news and weather, then start your show.

THE TRANSMITTER

You will be turning on the transmitter 3-5 minutes before you go on the air. The actual transmitter is located Mary Woolley Hall, but the switch to turn it on is located to the left of the board in the main studio, on the console which also contains the tape deck. Also on this console is the meter for reading volts, watts, and currents. After you have turned on the transmitter, you will make your first transmitter reading, indicating what the volts, watts, and currents are on the meter. The instructions for reading the meter are located on the console. Read and follow them carefully, and the procedure will be easy and painless. Transmitter logs are located on the board near the transmitter, and you must fill them out in blue or black ink, and sign your complete signature in a legible manner. Indicate on the log the time that you turned on the transmitter.

If you are going on the air after the station has been off the air for an hour or so (i.e. if you are not turning the transmitter on for the first time that day) indicate in the margin that you have turned the transmitter on <u>again</u>.

The transmitter logs are our only means of proving to the FCC that we have been on the air, they are legal documents, and failure to do a transmitter reading hourly will cause a problem. Transmitter logs exist so that an engineer can figure out why the transmitter died--if it does so--as well as proving that the station was on the air and was transmitting in its legal power. the first thing an FCC inspector would do, upon entering the station, would be to ask for the transmitter logs. Big fines are levied for sloppy, incorrect logs--something with which we cannot afford to contend.

HOW TO CORRECTLY TURN THE TRANSMITTER ON

Follow these steps exactly:

On the transmitter there are three WHITE buttons. One button says CHAN, one has a triangle with its point up, and one has a triangle with its point down.

- Make sure that the CHAN button is on 1 by watching the digital readout and pressing the CHAN button until it reaches 1.
- Once the CHAN button is on 1, press the button with the triangle pointing up FIRMLY.
- A red light on the left side of the transmitter buttons will light up next to the number 1. Once this has happened, you are on the air.

HOW TO CORRECTLY TAKE A TRANSMITTER READING

Follow these steps:

On the transmitter there are three WHITE buttons. One button says CHAN, one has a triangle with its point up, and one has a triangle with its point down.

- Find the correct time slot on the transmitter log to record the readings
- Press the CHAN button until you reach 2 (watch the digital readout).
- Write down the number on the digital readout under VOLTS(amps).
- Press the CHAN button until you reach 3.
- Write down the number on the digital readout under CURRENTS.
- Multiply the VOLTS X CURRENTS X 0.5052 and the resulting number should be recorded under POWER(watts).
- Then CLEARLY sign your legal name in the space provided.

HOW TO CORRECTLY TURN THE TRANSMITTER OFF

Follow these steps exactly:

On the transmitter there are three WHITE buttons. One button says CHAN, one has a triangle with its point up, and one has a triangle with its point down.

- Take a final transmitter reading.
- Press the CHAN button until you reach 1.
- Press the button that has the triangle pointing down on it FIRMLY.
- The red light next to the number 1 on the left of the transmitter buttons should go off. When it does, you are off the air.

PROGRAM LOGS

Locate the program log for the day. They should be on the counter in front of the board if you are following another jock. If not, you will find a program log dated for that day on the top shelf in the back left corner of the station (if you are facing the board) by the record shelves. When your program log is done, PLEASE put it on the bottom shelf.

. The program log is a way of keeping record of what has gone over the air for the day. It too is a legal document and should be treated as such, everything on the program log should be written in blue or black ink. You are expected to sign in, where indicated, with your legal signature, indicating that you are responsible for everything that goes over the air during your show.

You are also expected to initial everything that you do during that time period. You should initial everything that you do during that time period. You should initial that the news has been read, that the ID has gone over the air, and that you have read the PSA's (only after you have done so). There are columns on the left of the log that tell you the exact time that you are to do each thing. In the event that you do not air each thing at the assigned time, indicate the actual time in the middle of the program log (under "actual time"). Although we do not have a digital clock, indicate approximately how many seconds the public service announcement took you to complete. For example, the actual time may be: 14:24:00--14:24:40. The radio station uses military time, a 24 hour clock. There is no 1pm, but there is 13:00 hours.

OTHER THINGS YOU NEED TO KNOW

You should be in the station at least a half hour before your show. This is your time to pull the records you will be playing and to determine whether or not you will have to do a newscast. (NOTE: The incoming jock is responsible for the newscast if the newscaster fails to show up.) If you are following a show of a similar genre to the one you will be doing, this is the time to go over the previous jock's needle drop (to be explained later) so that you do not play the same groups, or at least not the same songs, that she did. There are few things more tiresome than hearing the same show twice in a row with the only change being the jock's voice and style.

If you are going on the air and no one is before you, you are to read the station sign on. It is located on a piece of paper in a green plastic covering on the board in GEORGE MICHAEL paper holder.

At the beginnning of the show, you will have to do a station identification (ID). This is "**WMHC SOUTH HADLEY**" and may be incorporated into your monologue in varied ways, such as, "You're listening to WMHC SOUTH HADLEY blah blah blah," or "That was blah blah blah on WMHC South Hadley, 91.5 on your FM dial." This is a legal ID that must be done at the top of the hour (or as close to the top as possible--within 20 minutes in either direction for classical shows and within 5 minutes in either direction for every other type--it is ideal, however to plan/time your show so that it will be at the top of the hour.)

After you have done the ID, you may begin playing music (to be explained later) or whatever you are to do on your show. You are encouraged to develop an air personality--more about this later--but there are a few things to keep in mind in this arena. First of all, and most importantly, do not editorialize. I do

hope you have opinions, but for legal reasons, and for reasons of maintaining our listening audience, keep your opinions on political, lifestyle and legal matters to yourself. These are not things to be shared with our listeners.

A WBCN jock said, when Reagan's cancer was detected, "My God, there is a God. Reagan has cancer." This jock was immediately fired. This is an example of what you should not say over the air. Basically, the best way to work it out for yourself is this: If you think of anyone who can be offended by what you want to say, don't say it. But for heaven's sake, do be entertaining!

On the other hand, the station has received a complaint about a newscast which included the announcement of Rock Hudson's death. The story was placed after a rather strange story and the wording between the two stories was strange and caused the newscaster to burst out laughing. Now first of all, this newscaster had not read over the material and this was why she was unprepared for the two stories, and secondly, it was sick to laugh while announcing someone's death over the air.

After all, by signing the program log, you are accepting responsibility, and the FCC has three years to follow up on the matter. They are similar to libraries who will continue to harrass you until you return their books. So, think about it, and if there is something that you really feel should be said over the air, contact the Special Programming Director and maybe she can arrange a talk show on that subject.

SIGN-OFF/CLOSING THE STATION

When you leave the station, sign out on the program log. If there is no one following you, read the station sign off, located on a piece of paper in a plastic covering on the board in a GEORGE MICHAEL paper holder. After you have read the sign off, do a final transmitter reading, and indicate at the bottom of the transmitter log the time of day that the transmitter was turned off. Then turn off the board, turn off all the lights in the WMHC compound, and lock all windows and the main door.

It is suggested for your security that you lock the main door to the studio when you are on the air, especially while doing an overnight show. If someone wants to get into the station while you are on the air, they can call you from the phone at the information desk, or by knocking on the station door. This is your way of protecting yourself from unwelcome strangers who may want to harrass you in the studio.

Lock the main door to the station while you are on the air and request some form of identification from strangers before letting them in. Locking the door to the main studio is not sufficient--first of all, someone could steal all of the equipment from the production and news rooms without your knowing it, and secondly, that someone could lock him/her self in the station with you!

. The equipment and the records that we have are valuable and we don't have the funds to replace them, so be considerate and make sure that everything is safely locked before you go. Once again, you will be held responsible for any carelessness in this matter.

Chapter Three: EQUIPMENT

HOW TO WORK THE BOARD SO THAT YOUR VOICE AND MUSIC CAN GO OVER THE AIR

The various pieces of equipment are all controlled by buttons and "pots"--little round switches on the board. There are 8 of these pots and they are each connnected to a different piece of equipment in the station. The pots control the volume, or "level." Below each pot are two buttons, one green and one red. The red button, when lit, indicates that the equipment attached to it will not go over the air. The green button, when lit, indicates that the equipment will go over the air. Realize that on occasion the lights under the these buttons will blow, so that even though the light is not on, that control will continue to work. So, it is always a good idea to go through all of the buttons and push them, either red or green, depending on what you want over the air or what you do not want over the air. Please refer to your copy of the board as you go through each section.

Above each pot are two lever-type switches. The bottom one of these should be in the program mode. This means that it will go over the air. If it is in audition, it will not go over the air. The top lever switch allows two pieces of equipment to be hooked up to the same pot. These are labeled. It is doubtful that you will ever have to touch these, but you should be aware of them and their purpose. In the event that you are not going over the air or are having problems, you should check and make sure that these levers are in the position that you want/need them to be in to do what you want them to do. All levers should be in A (except for Pot 8, which can use A or B) and PROGRAM. This will be discussed at the end of this booklet.

To the right of pot 8 there are two rows of four buttons. These buttons are all labeled and basically self explanitory. Usually both sets of buttons are pushed into "air" which means that through the headphones you can hear what is going over the air. Manipulation of these buttons is further explained in the engineering supplement.

THE STUDIO MICROPHONE (MIC)

This microphone (mic) is controlled by pot 1--the pots are numbered 1 through 8, with 1 being on the left hand side. To talk over the air, you must push the green button, and then turn the pot to a volume number appropriate for voice, somewhere around 6 for most people.

It is a good idea to have the pot next to "cue" (to be explained later) when you turn on the green light. Then you can raise the volume. This prevents any clicking sounds that might go over the air if you have the pot on a high volume when you turn the mic on. You should also turn down the pot volume before you push the red button.

When you push the green button, a number of things will happen. The sign outside of the studio door will light up saying

"On Air," the telephone will stop ringing, and no music will come up over the speakers--the only sound will be in the headphones if they are in "air" or "program".

If you have guests in the studio, it is a good habit to call "stand-by" or "heads" before turning on the mic so everyone will know to be quiet. It is also a good idea to explain to new guests just what "heads" means.

About "cue": Cue is a feeling you get when you turn the pot down. It is a little click-ish feeling. When the pot is in cue, whatever piece of equipment is hooked up to that pot will go over the "cue" speaker. Very appropriately named, eh? Nothing hooked up to that pot will go over the air when the pot is in cue.

THE PRODUCTION ROOM MICROPHONE

This is pot 2 and this controls the mic in the production room. This is not only used for newscasts, but also for the talk show, record review show, and any show that may have more than one person. Usually, this pot needs to be turned up to around 8, but you should be ready to adjust it to the speaker's voice level.

When you are in studio A and are going to be putting on the newscaster or another talk show, it is a good idea to get the newscaster's/speaker's attention before turning on the mic. Once you have her attention, put a finger to your lips, indicating that she should be quiet. Then you can put the pot up to 8 or whatever volume level you will be using. When you are ready for the newscaster(s) to speak, make a huge gesture of pointing at her. Eye contact in these situations is vital.

When the newscaster is through, turn the pot down, push the red button to turn the mic off, and then make a slitting motion across your neck ("cut"), indicating that the mic is off and that she can make some noise.

NOTE: FOR THE CART MACHINE, CASSETTE MACHINE, REEL-TO-REEL, AND CD PLAYER, YOU MUST START THE MACHINE ITSELF IN ORDER TO GO OVER THE AIR. THAT MEANS YOU MUST HAVE THE APPROPRIATE POT TURNED UP AND THE LIGHT ON GREEN, THEN HIT THE PLAY (OR START) WHEN YOU ARE READY TO MIX.

THE CART MACHINE

To play a cart:

Put pot 8 into cue.
Put the cart into the machine.
- red light in between start and stop will not flash.
- push start button.
- let cart continue until it goes off and the red light flashes. (it will be cued).

Put pot 8 at 6 and press the green button. When ready to play cart press start.
NOTE: The cart will stop automatically when it has re-cued itself. PLEASE let it stop itself rather than pushing stop and pulling it out. That way it will be cued for the next person.

To make a cart:

Make sure cart is completely blank.
Put output lever above cart pot into audition.
Put monitor source into audition.
(Make sure sound is coming over the monitor)
Nothing needs to be done with the pot so leave it alone.

From mic:

Put output into audition above mic pot.
Press red r/q (record) button on cart machine.
Set levels by speaking into mic and watching the meter on the cart machine.
When ready hit the start button.
To stop recording hit the stop button.

From cassette:

Put output into audition above casette pot.
Press red r/q button on cart machine.
Set levels by playing cassette and watching the meter on the cart machine.
Recue the cassette and continue with the last two steps from mic instructions above.

From record:

Put output into audition above TT pot.
To set levels play the record and watch the meter on the cart machine.
Recue record and continue with the last two steps above.

From mic and record or cassette:

Follow appropriate steps for each from above.

To erase a cart:

There is a black machine that the Board of Directors should have. Put cart on the machine and press the little silver button. Move the cart around while you are pressing the button. Keep the button down and remove the cart at a 90 degree angle. Release switch.

To see if the cart is totally erased play cart. If it is not, repeat procedure until it is.

If cart does not erase completely, call the engineer.

After you finish recoding it is very important to put all of the outputs back into program and make sure all inputs are backin their original positions. All remain in A except for pot 8, which has functions on both.

THE CASSETTE MACHINE

This operates as many home cassette machines do, and you must become familiar with it. It is vital that you learn to use the cassette machine because several PSA's and the news intoduction noise are recorded on tape.

Put pot 3 into cue and make sure the red light is on. Then cue up your cassette by finding the beginning of the song on tape, removing the tape from the machine and moving it backwards (rewind) (in the opposite direction of play) two complete turns with your fingers. It is a good idea to check your cueing job before you air it. in this case just push play and make sure that you have the beginning of the song without dead-air (dead-air is jargon for nothing going over the airwaves). Then cue it up again, this time it may only need one turn back. Push the pause button on the cassette machine, then the play button, put the green button on, and put pot 3 up to around 6. The level will have to be adjusted to the recording level of the cassette, you just have to push the pause button--to take it out of pause--and the tape will begin playing.

When you are through using the cassette machine, take the cassette out and turn the machine off. Please do not leave the machine on for hours when it is not being used. Also, please do not store cassettes on top of the cassette machine. Magnetic fields created by the machine are a truly nifty way to erase (completely or slightly) what is recorded on the tape which will, if not completely damaging the tape, reduce the recording quality of the tape.

THE REEL-TO-REEL

The reel-to-reel is on pot 7. Turn on the machine, and load the tape. This machine requires a demonstration to understand fully.

To load the reel-to-reel:

Put reel with tape on left (tape should be falling from outside) and take up (empty) reel on right.
Run tape down and under first hook, under the head and under the second hook (If this hook is laying horizontal it must be pulled into the vertical position for the machine to work). Tape goes around the outside of the reel and then is pulled close to the center of the reel and up through the slot. Turn reel a couple of times.

To play:

Put pot 7 to 5 (or appropriate level). Press green button.
Press play button (the tape should go up against the head when playing.)

To record:

Press record then play.

To stop:

Press stop.

This machine also fast-forwards and rewinds by pressing the appropriate buttons.

When finished remove reels and turn off machine.

THE CD PLAYER

To operate the CD player:

Press the OPEN/CLOSE button to open the machine.
Put disc into the appropriate slot.
Press the OPEN/CLOSE button to close.
Find the number of the track you want by watching the digital reading and pressing the + or - buttons on the bottom of the player.
Once you have found the track you want, press the PLAY/PAUSE button twice to pause.
When you are ready to play, press the PLAY/PAUSE button again.

THE TURNTABLES

The turntables are numbered 1 and 2, and they operate on pots 5 and 6. Turntable 1 is on pot 5; and turntable 2 is on pot 6. They are labeled so that you will be able to see which table goes with which pot.

This may be the most confusing part of the system because it offers a variety of ways to work it, allowing you to develop your own style.

Once again, the green light must be on for the music to go over the air and the pots must be out of cue and turned up to about 6. The confusing part of this is that there are two ways to get the turntables moving--another vital element in getting the music over the air. You can either push the green light--it does not matter whether or not it is already lit. It works on a default basis, you push it once and the turntables start, you push it again and the turntables stop, you push it again and they start, and so on. The other way you can start the turntables is by pushing the start/stop button on the turntable, which also works on a default basis. If you choose the latter, make sure that the green light is on. Pushing the red light will start/stop the turntables, but it will not go over the air.

However, before you play the records, you must cue them up, a process I will explain later.

POTS 2 AND 8

These pots are hooked up to equipment in the production room--from whence the news is read--and are used primarily for special programs. You should take a look at them and see for what they are labeled so that you know what your options are for experimenting with the equipment. For further instructions on Pot 2, see the Engineer or Program Director. Pot 8 does have one big function hooked up to it with which you should be familiar: the EBS tone.

The EBS (Emergency Broadcast System) tone must be transmitted once a week, during daylight hours--if you hear an EBS tone at night, it is the real thing. Instructions on how to do the test are on a piece of paper located in a manila folder on top of the transmitter/cart console, in the black binder that has the DJ Guide, or in the back of the PSA notebook. Simply put, here's what you do: you make sure the very top buttons above pot 8--there are 4 of them--have only one button pushed in and that that says "EBS." Then make sure the lever-switches say program and 8. Then you turn up the green light and turn the pot up to 8.

You will then turn up the mic and read the beginning of the EBS test text. After you read this introductory piece, you will reach down with your left hand to the EBS machinery below turntable 1 and the telephone. There are 4 stacks of equipment, all with orange buttons that say "This stays ON." In the middle piece, there is a little rectangular window type thing. Within this window are three buttons. The one on the left is red, and this is the button that you want to push. The one in the middle

should be pushed in already, i.e. you shouldn't have to touch it, and it makes sure that the tone will be timed as oppposed to continuous from the moment of pushing the start button. The button on the right, when pushed in, will emit a continuous EBS tone, hardly conducive to a fun show. This should not be pressed in.

After you have pushed the red button, a piercing sound will come at you throught the headphones. When it is through, you read the "don't panic, it's only a test" script. Then you turn off pot 8 and push the red button. Log the transmitted EBS test on the program log and at the bottom of the transmitter log.

WHYN sends out EBS tones to us. As I understand it, in the event of a real emergency, WHYN would come over our airwaves and send out the emergency information. To practice for this, they send EBS tones out to us and they come into the station but do not go over our airwaves. When you receive one, and you'll know it, don't panic. Log it as received at the bottom of the transmitter log. Then, to stop WHYN from coming into the studio, push the reset button, which is red, and on the left side of the BOTTOM piece of EBS equipment under the turntables. The middle button should always be pushed in.

HOW TO CUE UP A RECORD

You want to put the record you want to play on the turntable on which you want to play it. Then you make sure the pot is in cue by looking for that special feeling of cue. You then make sure that the cue speaker is turned up to an adequate volume, and that the monitor volume--which plays what is going over the air--is turned down enough so you can hear the cue speaker.

You then listen to the beginning and end of the song while the record is spinning around. This is done so that you are familiar with how how the record begins so that you can figure out how to mix it with the song before it, and that you know how the song end so that you won't have any nasty surprises with a trick ending. Bam Bam silence. This is also a way to check that you have the correct speed of a song.

Once you have figured out how the song begins, you are ready to cue up the record. The best way to do it, especially the best way to maintain the turntables, is to put the needle down as close as possible to the beginning of the song. Once you hear the beginning, manually stop the turntable from spinning, and slowly spin it back, listening for the beginning of the song. When you have reached the very beginning, give it an extra half turn backwards. This extra half spin gives the turntable enough speed so that the beginning doesn't sound like whooshmusic. PLease note that in this process, the turntable is not on. It is not good for the turntable to turn the record backwards while it is trying to spin the record forward (it wears the motor of the turntable).

In the event of a live concert recording, spin the record back a bit more than usual and put the pot on 1. Once you have started the turntable, move the pot up to 6 rapidly. This is appropriately refered to as a fade up. Because there is no

silence before the song you cannot prevent the whoosh except by silencing it out with an initial low pot volume. This also must be done on records that do not have enough space between songs. Punk compilations and most Alternative Tentacles records do not have adequate amounts of silence between songs.

When you've got a song going over the air and the next song cued up, sit yourself down in the chair in front of the board. Put one hand on the pot with the song going and put the other hand on the green light (or start/stop button on the turntable, whatever you prefer) of the upcoming song. As the first song fades out/is about to end, push the green button. This will start the next song, then pot down the first song until it is in cue. it is a good idea to start the second song before ending the first song. This prevents the silence in between songs and is the satrting point for mixing. You do this over and over and you have a show.

HOW TO, MUSICALLY, HAVE A GOOD SHOW

Required cuts are a must at WMHC. It is through required cuts that we get most of the new music over the air, and we are, after all, a new, alternative music station. You must, must, must play 4 required cuts per hour and try to space them evenly throughout your show.

In the radio world, there is a big clock in the sky. In essence, the hour is divided into 15 minute slots. At the top of the hour a "power" (familiar and popular) cut is played. A medium type song--kinda popular, moving its way up--follows the power cut, and a new song follows the medium. The new song is followed by another power cut. The idea behind this is that you maintain the listeners while you educate them about the new music. Once you have their attention with a popular newsong, they will be more inclined to listen to and possibly to appreciate a new song. Too many new/unknown songs in a row tend to leave them confused, rather than "turned-on." So, if you play a required cut/new every 15 minutes, that gives you time to maintain your listenership by playing songs with which they are familiar.

Another reason we have required cuts is that we have a symbiotic relationship with record companies. Here's the deal: record companies send us their new material. We want to play it because it's new, good and fun--or at least two (one of which should be new) of the above. We also want to play it because then the record company will be more inclined to continue servicing us with their new releases. The companies know what we are playing because the music directors send out a playlist every two weeks with the top 30 most played new albums on it. We obtain this information from the needle-drops--notebooks located in the black crate on the right of the board. Jocks list the song and the artist of each song they play, in order, in the notebook labeled for the genre of music they are playing. At the top of the page they list their name, p.o. box #, extension, date and time of show, type of show and name of the show. The required cuts lists are located on or near the window showing the

production studio, with the exception of Rock. Rock requireds are kept in a cardboard box on top of the file cabinets in the main control room.

To best integrate the required cuts into the musical style of your show, you should come in a little early, or perhaps a day or to before your show and listen to the required cuts. Then you can figure out which records you had planned on playing that will mix well with the required cuts. This will add cohesion to your show and impress your listeners.

If you want to play two songs back to back that just don't mix well, you can talk in between or pay a carted station ID, to create an official break from the previous sound.

There are different ways to mix records. For example, you can play songs back to back that have lyrical tie-ins, like "Morning Dancing" by the Creatures followed by "Then Came the Dawn" by Ian Whitcomb. The styles are very different, but for careful listeners there is that lyrical mix.

Letting one song fade out while the next song fades up/in is not mixing, that's just playing back to back. Mixing is listening to the beats and getting them to blend so that it is difficult to tell when one song ends and the next begins. This is most easily done with dance mixes of songs (12" versions usually).

There is a pitch button on each turntable. These are for the varying weights of records. Old records are very heavy and slow down the turntable. By increasing the pitch, it is possible to get the record spinning at the correct speed. The correct speed can be seen when the orange light with lines on it on the turntable has solid lines. As you increase or decrease the pitch, these lines will waver. If two songs have a very close beat, almost, but not quite the same, it is possible to slightly decrease the pitch on the faster one and slightly increase the pitch on the slower one. The way to do this is to cue up the second song and set the pitch accordingly (never more than + or -2) and then slowly vary the pitch of the song that is playing so that when it ends, it matches the upcoming song. Once the second song is playing, adjust the speed so that the lit lines are once again solid. Once again, I do not recommend this for every mix, but it is a fun little device to play around with occasionally and it is best saved for dance contemporary shows.

Another thing you should do is think about how the first song ends and cue up another song that will mix well with it. If you're good, a song that ends with a BAM can be mixed with a song that starts with a BAM. But if you're not good, you may end up with dead-air in between--not good. So, why not have the secong song that can fade up, and start it before the last BAm of the first song. Then, after the BAM, the next song will already be in progress of fading up (rather than having a really quiet moment as it fades up).

Think about the mixes and think about the juxtaposition of beats/styles/lyrics when you do your show. There is no reason why you must play all one style at one time, but there is a reason why you must mix your styles with care. Contrast and unpredictability is fun when done well, and is grating to the

ears (a good way to turn off [literally] listeners) when done poorly.

There is an assumed chain of knowledge in the radio biz and that is that the jocks know more about music than their listeners. So, if you don't know that much about the music you are playing, find out about it. You can read press releases in the "Jock's library" in the production room, read the music magazines on reserve, talk to other jocks, blah, blah, blah. But please think about the music you are playing, and although you should not avoid the new section in all (rather you should gravitate toward it when selecting music) please take the time at the very least listen to the song you are going to play. Nothing is worse than "Well, here's a new one for me. I hope it's alright, and I hope you like it. Let's give it a shot."

You should talk to your listeners at least after every 3 or 4 songs. Don't be afraid to open your mic and entertain and enlighten your listeners. Some new jocks have spoken only twice during the hour--when they had to read a PSA. That kind of makes the listeners wonder if there is anyone there. Let your audience know who you are and what you have been playing (and possibly even why).

You do not have to use your real name over the air, and please do not use your last name over the air. At a school of our size it is very easy for someone to track you down by your name alone and in the past this has caused some security problems. While I will not say that every listener is a potential danger, we have had just enough problems for me to advise caution in giving out your name, your dorm name, or any other terribly identifying information.

You can offer to accept requests. The numbers are listed on the window between the studio and the production room. Our main number is 538-2044. This number should be given first. If you so desire, you may also add the toll-free number from Northampton and Amherst, 538-3100, ext. 2044. You should never give the number as ext. 2044.

When someone calls you up with a request, the best response is something to the effect of, "I'll see if I can get it on the air." If the request will not fit in with your show, you may explain this to your caller and refer the caller to another show in which the song would fit. Please DO NOT say over the air that you cannot play a request because the album is not in the station. Do you really know that it is not in the station? Have you looked through every record in the stacks and every record on top, behind, below, etc. the stacks? If you heard that on the radio, would you be as inclined to call again with another request? Why not either play another song by that artist, say that you haven't time (I've had so many requests this week that I just haven't gotten to them this week, but I will play them next week), or just forget about it? Also, it is important that you are polite to your callers. They are your listeners and why turn them off in such a senseless way?

Your audience is probably not limited to the friends you told to listen to your show. Consequently, you should not target your show to the select few you know are listening. Dedicating

songs to "my friend Elaine who's sort of down today-- here's your favorite" tends to alienate that portion of your audience who do not happen to be your close friends. It is okay to dedicate songs, but it would be better to identify them as "Elaine, on the Mount Holyoke College campus," rather than "Elaine in Buckland," which means nothing to non-MHC students. In-jokes with your friends also do not translate to your entire listening audience. so try not to slip into that kind of communication over the air.

Finally, care about your show. You are more than encouraged to advertise your show, either by asking other jocks to plug it for you or by putting signs for it around town/campus. It is also encouraged that you make a cart as a "promo" for your show. Having a theme, whether it relates to the time your show is on, or the style of music you play helps people remember you and your show.

APPENDIX A

As of 1985, all board directors positions require an application and an interview. The applications are reviewed by the previous board, and then the interviews are conducted by the previous board of directors. Immediately following the interviews, the previous board votes on each position and elects the people they see as most able to fill the positions.

Those elected by the previous board become the new board of directors and assume their responsibilities immediately. If you are interested in a position on the board of directors, it is a good idea not only to contact the existing director, but also to work as that person's assistant or to work extensively on that person's staff (whichever case is more applicable). This not only shows your interest, but if you are elected, it will provide you with the experience you need to fulfill the position immediately.

Business Manager

The Business Manager is responsible for making sure that WMHC functions within its budget, and for setting up the budget for the next year. This must be done with the consideration that the station will expand in many ways, and costs must be allocated appropriately. It is also the Business Manager's responsibility to pay bills, and write all of the checks for expenses.

Engineer

The Engineer is responsible for maintaining the equipment in working shape, and is "on-call" all the time for any emergencies that may arise. She is the one who will make all minor repairs, and determine whether or not Electronic Services are needed for further repairs. The Engineer is also responsible for covering things that may not have been covered fully or clearly enough in training. Finally, the Engineer is responsible for engineering the talk show and other special programs that may need her assistance. If she cannot do it, she should train someone else to do it for her.

General Manager

The most obvious responsibility of the General Manager is the facilitating of the board meetings. However, there is much more to it. It is her responsibility to maintain relations between the faculty advisors, trustees, and WMHC; it is her responsibility to follow up on all infractions of the station policy; it is her responsibility to make sure that the underwriting and all of the accompanying responsibilities are performed; it is her responsibility to facilitate/direct general staff meetings; in essence, it is her responsibility to know what every other board director is doing and to be the cohesive element to the board of directors as well as to the station as a whole.

This job requires organization and experience. The General Manager must be able to perform the duties of the other directors if they should be absent or if the position is not filled. It also requires the ability to delegate responsibility in the case of a party, for example, when the directors and jocks are not directly responsible but their assistance is needed.

It is also important that the General Manager be able to maintain relations within the station. Because she is the person that the directors and jocks will go to with problems, she must be on good terms with them.

Because the responsibilities of this position are so varied and vital, this position requires one year of experience on the board of directors prior to applying for the position.

Assistant General Manager

The Assistant General Manager is responsible for underwriting. Underwriting is when businesses donate money to the station and we, in return, announce that "this show has been sponsored in part by blank." This means that she must be organized and able to go out into the community to contact businesses about underwriting WMHC. She works with the Business Manager on underwriting.

The Assistant General Manager is also responsible for running short board meetings when the General Manager is unable to attend, and is responsible for taking and posting the minutes of the meeting.

Because the Assistant General MAnager is thè right-hand to the General Manager, and good relations are vital, this position is appointed by the General Manager, then approved by the board of directors.

News Director

The News Director trains new newscasters, schedules all newscasters, deals with problems with the AP printer, and organizes special news programs. Any problems with the AP printer at any time, go to her. This job requires a lot of time working on improving the newscasts, as well as a lot of time listening to newscasts (to make sure the newscaster did it) and to check on the quality of the newscast.

In the past, the newscasters were treated as "newsies" who's involvement in the station was minimal. This, unfortunately, created a lack of pride in each newscasters show. It is the News Director's responsibility to make sure that each newscaster realizes how imporant the newscast is, and how much she can do to become a known and valued newscaster.

Program Director

The Program Director's job is also an immense amount of paper shuffling which requires organization. She must get her hands on everyone's schedule that is supposed to be filled out at the first general meeting of the semester. Then she must work around everyone's schedule to get the station programmed for the semester.

Once all of the bugs are worked out of the programming, the Program Director must begin jock training. In this case, she must hold weekly meetings during which she lectures about how to be a jock. She must organize the trainees to intern with jocks on the air. When the class part of training is over, the Program Director tests the trainees with a written test and an off-air/hands-on audition.

The Program Director is also responsible for setting up the programming schedule at the beginning of each semester. In this case, she proposes any changes in progamming ("let's put rock shows here, jaz show here, and get rid of this blah, blah, blah") to the board, and then with their input, finalizes the programming. She must work with the Special Programming Director about the special programming.

This job requires working with a lot of people, so diplomacy and an approachable personality are an asset. It also requires the ability to get a lot of work done to meet deadlines.

Publicity Director

The Publicity Director is responsible for board of directors/jock relations as well as public/WMHC relations. They are responsible for sending out newsletters to the jocks informing them of station happenings, posting notices on the bulletin boards, and posting posters about meetings and other WMHC happenings.

They are also responsible for the posters and notices that go up for the general public about promotions and special programs that the station is doing. The Publicity Director should be able to offer advice to jocks about promoting their own shows, but she is not responsible for promoting individual shows that are part of regular programming.

This job requires creative ability in making posters and signs that the public and jocks will notice, as well as imagination in creating on-air promotional ideas. It also requires organization to adequately fulfill the dual nature of whom they are informing, and to handle the amount of postrs that must go up on our campus and throughout the 5-college community.

Student Government Association Representative

The SGA Rep must attend each SGA meeting and report back to the board on all matters that pertain to the station, as well as any campus concerns that may be used in special talk shows or newscasts. This is a good position to be involved in the station, especially if you attend the meetings already.

Traffic Manager

The Traffic Manager picks up the mail from the post office and sorts it out for the board directors. She also is responsible for providing the program logs, maintaining the public service announcement book, logging the PSA's to be read on the program log, and providing the transmitter logs. Every three months that the station is on the air, the Traffic Manager is responsible for how WMHC served the community by listing five main concerns, and all of the PSA's that pertained to these concerns, including each time that the PSA was read. This job requires organization because of the amount of paper work involved, but is an ideal way to learn about how the station works other than the technical side.

MUSIC DIRECTORS:

Classical Director

The Classical Director is responsible for getting new albums in the station which involves record company-station relations and the paper work of writing letters and making the follow-up phone-calls. She is also responsible for providing her jocks with as much information and inspiration as possible about classical music.

Dance Contemporary Director

The Dance Contemporary Director's responsibilities are the same as the Jazz Director's.

Jazz Director

The Jazz Director is responsible for making up a list playlist every two weeks, making a required cut list, maintaining and expanding the jazz library, and determining through research and informing the music director of any records that the station should have but does not in her section.

Music Director

The Music Director is one of the four directors (eithr classical, jazz, D&C or rock) i.e. she not only is in charge of one genre, but she is the cohesive element between them as well. She is in charge of compiling the playlists, taking them to the stenographer, and making sure that they are prepared for mailing. She is also responsible for coordinating promotions so that only one promotion is going on at one time so that all of the station's energy can be directed towards it. And she is to maintain station-record company relations through letters requesting albums not in the station, requesting service from companies not sending us albums, through the follow-up phone calls. The Music Director is also responsible for the special

programming music shows. She is to coordinate their playlists so that they can get new albums, and she is to work on getting them new albums for their shows. When records are bought, the Music Director and Business Manager determine the amount to go to each department according to need, listenership, and amount of work done by the jock/director to get the albums free from the companies.

Rock Director

The Rock Director's responsibilities are the same as the Jazz and D&C director's with the difference being that the rock department is much larger. She is in charge of processing a larger number of records and dealing with more record companies.

Special Programming Director

She is responsible for special programming. Although it is not included in the official job description, in past years the talk show has been the pet project of the Special Programming Director and is a valuable part of special programming. The talk show requires a lot of time. Not only must she be aware of issues important to the campus and/or community, but she must be able to contact the right people to be on the talk show, as well as engineering the talk show.

The Special Programming Director also works with the Music Director on the musical side of special programming. The special programming director schedules the shows and is ultimately responsible for the special programming jocks, while the Music Director is responsible for making sure that playlists are completed and obtaining albums for the shows.

APPENDIX B

1. Example of a Program log

2. Example of a transmitter log

The Trustees of Mount Holyoke College

South Hadley, MA 01075

TRANSMITTER LOG

DAY: Sunday DATE: [illegible], 19[illegible]

Transmitter turned on at: [illegible]

	POWER (watts)	VOLTAGE (E)	CURRENT (I)	Signature
0700 (7 am)				
0800	58.4	20.34	5.51	[illegible]
0900	58.4	20.32	5.51	[illegible]
1000	58.1	20.33	5.51	[illegible]
1100	58.4	20.33	5.51	[illegible]
1200	58.1	20.31	5.51	[illegible]
1300 (1 pm)	58.4	20.31	5.51	[illegible]
1400	58.4	20.31	5.51	[illegible]
1500	58.4	20.32	5.51	[illegible]
1600	58.4	20.32	5.51	[illegible]
1700	58.4	20.29	5.51	[illegible]
1800				
1900				
2000 (8 pm)				
2100				
2200				
2300				
2400				
0100 (1 am)				
0200				
0300				
0400				
0600				

Transmitter turned off at: 17.00 EBS TEST TRANSMITTED AT: _____ sig. _____

EBS TEST RECEIVED FROM WHYN-FM AT: _____ sig. _____

APPENDIX C

1. Map of station layout
2. Diagram of board
3. Sub list policy
4. Obscenity policy
5. EBS test instructions

PRODUCTION STUDIO
(JAZZ, CLASSICAL, + SPECIAL PROGRAMMING HERE)

WINDOW TO STUDIO

AP MACHINE

NEWS CORRIDOR

DOOR

CONSOLE *

CD PLAYER

BOARD

PROGR. LOGS

NEEDLE-DROPS/ SPIRALS

REEL TO REEL

PHONE

DANCE CONTEMP ↑

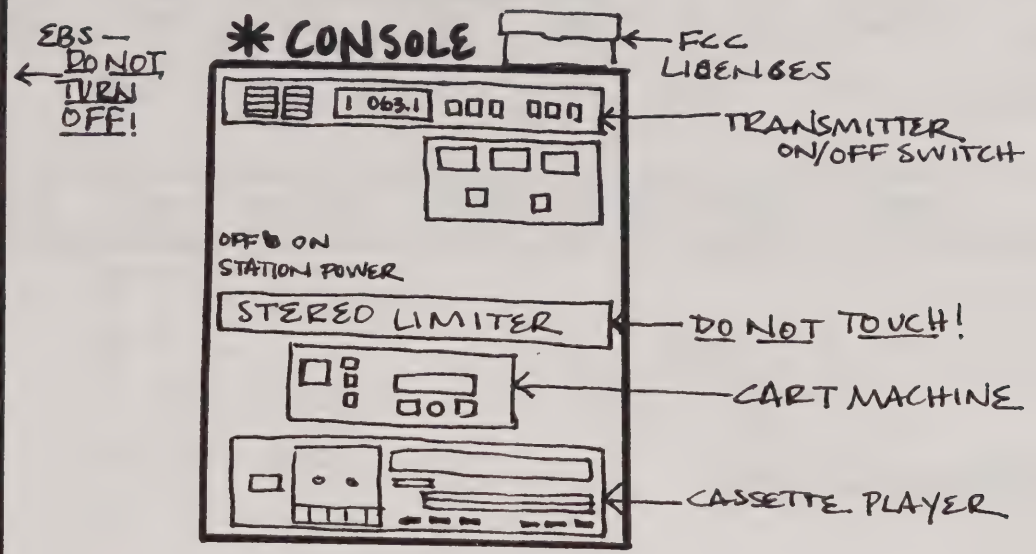
TURN TABLE 2

TURN TABLE 1

ROCK ↑

ROCK REQUIRED CUTS BOX

WMHC
MAIN CONTROL ROOM + STATION LAYOUT

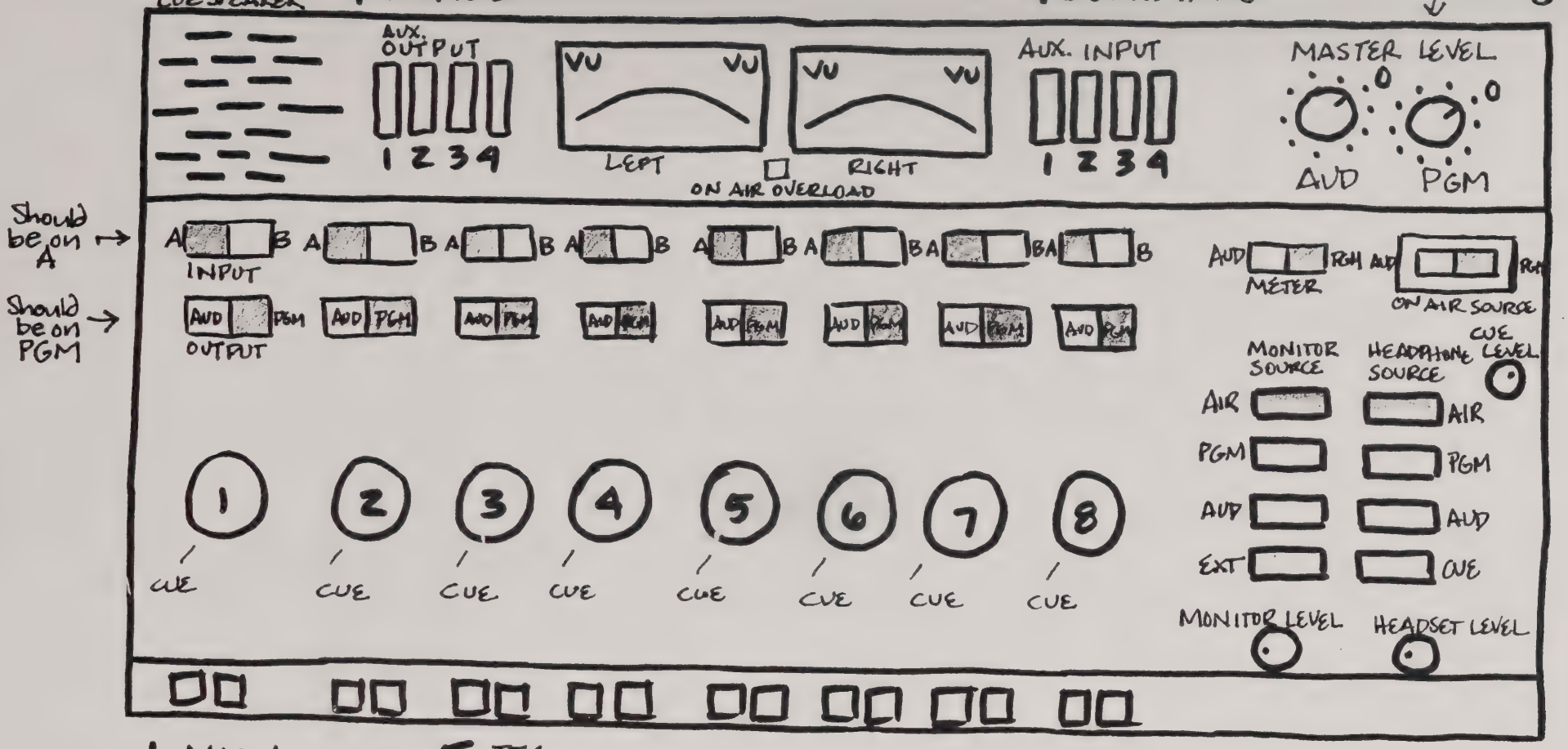


ROCK ↓ ROCK ↓ ROCK↓ ROCK↓ ROCK↓

1 AIR
2 PROGRAM
3 AUDITION
4 STUDIO 2

1 EBS
2 PHONE
3 STUDIO 2
4 DOWNSTAIRS

always set at 0 ↓



1 MIC 1
2 MIC 2
3 CASSETTE
4 CD
5 TT1
6 TT2
7 REEL TO REEL
8 AUX/CART

WMHC

MAIN CONTROL ROOM BOARD

AUD = AUDITION
PGM = PROGRAM
ALL INPUT BUTTONS SHOULD BE ON 'A'.
ALL OUTPUT BUTTONS SHOULD BE ON 'PGM'!

ALL SHADED BUTTONS SHOULD BE PUSHED 'ON' ON THE BOARD

WMHC OFFICIAL
SUB LIST AND POLICY

Having a radio show is a commitment. It's a privilege, and we hope that you are treated well, succeed from the start, and stay for the remainder of the semester, or longer, if that's what you want to do with the station. If you are going to be missing a show and need to find a sub, **you** are responsible for finding that sub. A list of all DJ's is located in the station, so there is no excuse to not be able to find a sub. Only in medical and family emergencies are you allowed to miss a show without finding a sub beforehand, **and only then** if you have contacted one of the board members, preferably the Program Director or the General Manager or both (if one can't be found). Below are the steps you must take if looking for a sub:

1. Call people until you find a sub.

2. Fill in your name, date that you will be gone, the show, and show time in the master sheet.

3. Have your sub sign her/his name in the correct spot.

4. REMIND your sub the day before or the day of the show to do the show.

Once his sub has signed her/his name in the master sheet, she/he is responsible for your show. Should your sub (for whatever) will be the one to undergo disciplinary action. NO DJ'S OR BOARD MEMBERS MAY BE GONE FOR ALL

DO YOU UNDERSTAND?

Y/N:

WMHC OBSCENITY POLICY

In the case of the accidental airing of [illegible]
sensitive subjects, the DJ is required [illegible]
Disclaimer. If the airing was accidental, [illegible]
sied apologise profusely to the listening audience. [illegible]
prscen tv is to be played between the hours of [illegible], and
the DJ must read the Hourly Disclaimer [illegible]
Disclaimer at the appropriate times. [illegible]on the hour with the
station ID for the hourly, and with each PSA **and** before and
after particularly offensive songs/talk [illegible]

REMEMBER THIS AT ALL TIMES. AN UN-DISCLAIMED [illegible]
OBSCENITY COULD CAUSE US QUITE A FEW PROBLEMS [illegible]
[illegible]

EMERGENCY BROADCAST SYSTEM TEST INSTRUCTIONS

If you are scheduled to do an EBS test during your airshift, here's what you do:

1. Turn up pot #8 to about 1:00 and push the green button.

2. Push in the EBS tone button, which is located in the row of buttons above pot #8 marked Aux Inputs.

3. Turn on your mike and read part 1 of the EBS script over the air. (The script is located in the back of the PSA notebook and also in the WMHC DJ guide)

4. Then, transmit the EBS tone by reaching down underneath the left turntable and lifting up the little door on the bottom piece of equipment. You will see three buttons; push the red button labeled "start". The tone will last for about 20 seconds and will stop automatically.

5. After the tone stops, read the second part of the script.

6. Press the red "reset" button, which is also on the EBS monitor, under the left turntable. If the reset does not work, try the other two buttons.

7. You have now completed your EBS test, BUT DO NOT FORGET TO RECORD IT ON THE PROGRAM LOG AS WELL AS ON THE TRANSMITTER LOG, IN THE SPACE PROVIDED.

If you happen to receive an EBS test from WHYN-FM, listen to all of the instructions carefully, and take notes. Announce over the air whatever information is necessary.

Record this test in the program and transmitter logs, also, as "EBS test received".

DO NOT TURN OFF THE EBS EQUIPTMENT WHEN CLOSING THE STATION!! IT, ALONG WITH THE STEREO LIMITER (NEXT TO TURNTABLES) REMAINS ON.

Notes

In the event of technical difficulties, do not attempt to fix the equipment yourself. Call the Chief Engineer immediately, and record the date, time, and difficulty in the Engineering Notebook. If you cannot reach the Chief Engineer, call the General Manager, and then various board members until you reach someone.

Read the comment book and the bulletin board each time you are in the station. You will be held responsible for all information in these two sources.

WMHC 91.5 FM
SOUTH HADLEY
MASSACHUSETTES

DJ guide

Chapter One: WMHC

WHY WMHC EXISTS and WHAT WE DO TO CONTINUE TO EXIST

WMHC is licensed to the trustees of Mount Holyoke College by the Federal Communications Commission (FCC) to serve the public's interest, convenience, and necessity, PICAN. If WMHC were to not serve the public in these three manners, either the trustees of Mount Holyoke or the FCC would decide that we no longer deserved the license and it would be revoked. Should that happen, we would be reduced to 10 watts, meaning that only one-half of the campus would be able to receive our transmission.

One of the best ways that we serve the public's interest is through our programming, specifically our music shows. We are, as a college station, an alternative to the commercial stations surrounding us and we provide our listening audience with an aural experience that they may not be able to get elsewhere. I will go into this subject in greater detail later on.

For the public's convenience we "air" (jargon for what goes over the airwaves and comes out of your speakers) newscasts at the top of the hour, we inform listeners of the weather and time. and we have public service announcements (PSA's).

NEWS

The news is usually read by a WMHC newscaster. However, if there is not a newscaster scheduled to read the news at the top of the hour during a morning show, or between shows in the afternoon and evening, the jock is responsible to read the news.

A good newscast consists of several steps: first of all, the news should be collected from the Associated Press (AP) printer in the news room approximately 20 minutes before the hour. Inter/national news and local/state news must be read. Sports are less important but do improve the quality of the newscast. The AP printout will indicate what kind of news is written/printed at the top of each section. Then, the newscaster or jock should silently read over the news to determine what is to be read and what is less relevant. It is a good idea to cut out the stories that you are going to read so that you can put the in the order that you want to read them, without the confusion of having to skip over the stories that you do not want to read. Once the news is in order, from international to national to state to local to sports to five college, the newscaster/jock should read the news out loud to make sure that all words are pronouncable by her and that all of the stories make sense. AP is known to make mistakes, but by no means should the reporter repeat these mistakes.

A newscast includes the following in this order:

International
National
State
Local
Sports
Five-College News
Weather

The news is concluded by a weather report. Sheets are on the desk in the news room and the phone number for weather information is taped to the desk by the telephone in the news room.

The newscast should begin with brief "teasers/titles" of the major news stories, followed by "Good Morning (Afternoon, Evening) this is the blank o'clock edition of the WMHC news," and should end with the blip at the end of the weather sheet indicating when the next newscast will be.

For example: "Swedish Prime Minister shot, Men can have babies, and Red Sox win Series. Good morning , this is the 9 o'clock edition of the WMHC news. In international news today, the Swedish Prime Minister was shot blah blah blah Elsewhere in the news , researchers at MIT have found that men can have babies by surgically blah blah blah and in sports blah blah blah, And the WMHC weather for South Hadley and vicinity blah blah blah. This has been the 9 o'clock edition of the WMHC news. The next newscast will be at 10 o'clock. Now, please stay tuned for more good music with..."

PUBLIC SERVICE ANNOUNCEMENTS

Public Service Announcements are geared toward five main concerns that the traffic managers (job descriptions are in Appendix A) have determined to focus on over a three month period. Every three months that the station is on the air these issues will change and this change will be reflected in the PSA's to be read, as well as in the content of the talk show and in special news broadcasts.

The public service announcements come in two forms, written and pre-recorded. Written PSA's are found in the PSA Notebook located on the board. It is of utmost importance that you read the PSA before reading it over the air. Sometimes the grammar is atrocious, sometimes they are outdated, sometimes they contain difficult to pronounce words, and sometimes they are just too funny (prereading prevents the embarrassing situation of breaking into giggles over the air). Of the pre-recorded PSA's, there are four forms: 7" vinyl, cassette recordings, cart recordings and reel-to-reel recordings. The program log will indicate which PSA you are to air, and the number of the PSA will indicate which form it is in. A listing of the numbers and what types they indicate is in the station.

Realize, realize, that public service announcements are very important for the maintenance of our license and that they do pertain to someone in your listening audience. Whether it pertains to you is totally irrelevant. Whether you think it is irrelelevant is totally irrelevant. You are to read, respectfully, the PSA you are assigned. Giggling or snide comments are absolutely intolerable. The PSA's are to be read at the times assigned, 20 minutes after and 20 minutes before the hour. Your goal in life is to air the PSA at this time exactly. You may be satisfied with airing it a minute or so in either direction. However, if you do not air it at the exact time , indicate such on the program log--to be discussed in great length later on. Please avoid comments such as "this is/was a PSA." People who are not jocks, i.e. your listeners, will not know what that means. If you absolutely must introduce/identify them, for lack of the creativity to work them into your monologue, refer to them as "public service announcements."

ALTERNATIVE PROGRAMMING

WMHC is an alternative music station and as such we are not responsible to play mainstream music, rather we are responsible to play ALTERNATIVE music. This means, basically that we will not be playing the same music as most commercial stations in the area. For example, say the Talking Heads album is making the charts in a big way on commercial stations. How alternative would we be if we played the same thing that was being played on commercial stations? If a jock absolutely had to play something off of the Talking Heads album, she should play the song(s) that are not being played on commercial stations.

Just because there aren't any stations in the area that weekly feature Dead shows does not mean that it is our responsibility to satisfy this with 10 Dead shows each week. College radio is the breaking ground for new music, new groups, and new sounds. Don't forget, it wasn't too long ago that the Talking Heads were only played on college radio.

Please realize that you are responsible for playing new music and new groups when you do a regular rock, dance/contemporary or jazz show on college radio. This is a responsibility to your listening audience, not just your five friends who you know are listening and who like the same music as you. When people tune in to a college station, they expect to be stimulated. **IMPORTANT: AS A WMHC D.J., YOUR JOB IS TO ENTERTAIN AND SERVE THE LISTENING AUDIENCE, NOT TO SPEND TWO HOURS PLAYING YOUR ALL-TIME FAVORITES. IF THAT IS WHAT YOU WANT TO DO, STAY HOME AND PLAY RECORDS IN YOUR ROOM.**

Another way that we are alternative is that we have Special Programming. Special Programming is the forum for all of your musical desires. If you had wanted to spend an hour or two of a show featuring one style of music that isn't new alternative rock, dance/contemporary, jazz or classical. this is where you do it. The boundaries of special programs are limited only by your imaginations. An example could be combining opera with progressive music. The sky is the limit for what you can do.

Just a sampling of what has been done in the last four years includes "late 60's/early 70's", gospel, christian rock, comedy, the bedtime hour for children, the bedtime hour ofr adults, country, folk, bluegrass, blues roots of rock, new age, women's music, reggae, musicals, and soundtracks.

There are also more verbal special programs such as the talk show and a forum for unique/amusing ideas. If you are interested in working on the talk show or have an idea for a talk show, get in touch with the Special Programming Directors. If you want to do another form of verbal show, i.e. not necessarily playing music, you still need to work through the Special Programming Directors so that they can schedule your show, and work out the engineering side of the show.

If you have an idea for a music-oriented special program that you want to do, you should get in touch with the Special Programming Directors so that she can fit you into the schedule and get in touch with the music director so that she can work on getting albums for your show.

Chapter Two: LOGS

EXAMPLES OF LOGS ARE LOCATED IN APPENDIX B.

WHAT TO DO WHEN YOU GO INTO THE STATION AND WHY YOU ARE TO DO IT (OPENING THE STATION/SIGN-ON)

If you are the first jock on the air for the day or if no one is on the air before you, you must go to the Blanchard Information Desk, if open, or to the security office, located behind Blanchard across from the food service building, and get the key to the station. Security will demand that you leave your ID as a deposit for the key. Unlock the door to the station and turn on the station power, located on the console, which will turn on the board. Once you have prepared for your show, gathered the news and weather to read, taken a transmitter reading, and found the correct program log, go on the air at the top of the hour and read the sign-on, located on the board in a GEORGE MICHAEL paper holder. After you have read the sign-on, read the news and weather, then start your show.

THE TRANSMITTER

You will be turning on the transmitter 3-5 minutes before you go on the air. The actual transmitter is located Mary Woolley Hall, but the switch to turn it on is located to the left of the board in the main studio, on the console which also contains the tape deck. Also on this console is the meter for reading volts, watts, and currents. After you have turned on the transmitter, you will make your first transmitter reading, indicating what the volts, watts, and currents are on the meter. The instructions for reading the meter are located on the console. Read and follow them carefully, and the procedure will be easy and painless. Transmitter logs are located on the board near the transmitter, and you must fill them out in blue or black ink, and sign your complete signature in a legible manner. Indicate on the log the time that you turned on the transmitter.

If you are going on the air after the station has been off the air for an hour or so (i.e. if you are not turning the transmitter on for the first time that day) indicate in the margin that you have turned the transmitter on <u>again</u>.

The transmitter logs are our only means of proving to the FCC that we have been on the air, they are legal documents, and failure to do a transmitter reading hourly will cause a problem. Transmitter logs exist so that an engineer can figure out why the transmitter died--if it does so--as well as proving that the station was on the air and was transmitting in its legal power. the first thing an FCC inspector would do, upon entering the station, would be to ask for the transmitter logs. Big fines are levied for sloppy, incorrect logs--something with which we cannot afford to contend.

HOW TO CORRECTLY TURN THE TRANSMITTER ON

Follow these steps exactly:

On the transmitter there are three WHITE buttons. One button says CHAN, one has a triangle with its point up, and one has a triangle with its point down.

- Make sure that the CHAN button is on 1 by watching the digital readout and pressing the CHAN button until it reaches 1.
- Once the CHAN button is on 1, press the button with the triangle pointing up FIRMLY.
- A red light on the left side of the transmitter buttons will light up next to the number 1. Once this has happened, you are on the air.

HOW TO CORRECTLY TAKE A TRANSMITTER READING

Follow these steps:

On the transmitter there are three WHITE buttons. One button says CHAN, one has a triangle with its point up, and one has a triangle with its point down.

- Find the correct time slot on the transmitter log to record the readings
- Press the CHAN button until you reach 2 (watch the digital readout).
- Write down the number on the digital readout under VOLTS(amps).
- Press the CHAN button until you reach 3.
- Write down the number on the digital readout under CURRENTS.
- Multiply the VOLTS X CURRENTS X 0.5052 and the resulting number should be recorded under POWER(watts).
- Then CLEARLY sign your legal name in the space provided.

HOW TO CORRECTLY TURN THE TRANSMITTER OFF

Follow these steps exactly:

On the transmitter there are three WHITE buttons. One button says CHAN, one has a triangle with its point up, and one has a triangle with its point down.

- Take a final transmitter reading.
- Press the CHAN button until you reach 1.
- Press the button that has the triangle pointing down on it FIRMLY.
- The red light next to the number 1 on the left of the transmitter buttons should go off. When it does, you are off the air.

PROGRAM LOGS

Locate the program log for the day. They should be on the counter in front of the board if you are following another jock. If not, you will find a program log dated for that day on the top shelf in the back left corner of the station (if you are facing the board) by the record shelves. When your program log is done, PLEASE put it on the bottom shelf.

The program log is a way of keeping record of what has gone over the air for the day. It too is a legal document and should be treated as such, everything on the program log should be written in blue or black ink. You are expected to sign in, where indicated, with your legal signature, indicating that you are responsible for everything that goes over the air during your show.

You are also expected to initial everything that you do during that time period. You should initial everything that you do during that time period. You should initial that the news has been read, that the ID has gone over the air, and that you have read the PSA's (only after you have done so). There are columns on the left of the log that tell you the exact time that you are to do each thing. In the event that you do not air each thing at the assigned time, indicate the actual time in the middle of the program log (under "actual time"). Although we do not have a digital clock, indicate approximately how many seconds the public service announcement took you to complete. For example, the actual time may be: 14:24:00--14:24:40. The radio station uses military time, a 24 hour clock. There is no 1pm, but there is 13:00 hours.

OTHER THINGS YOU NEED TO KNOW

You should be in the station at least a half hour before your show. This is your time to pull the records you will be playing and to determine whether or not you will have to do a newscast. (NOTE: The incoming jock is responsible for the newscast if the newscaster fails to show up.) If you are following a show of a similar genre to the one you will be doing, this is the time to go over the previous jock's needle drop (to be explained later) so that you do not play the same groups, or at least not the same songs, that she did. There are few things more tiresome than hearing the same show twice in a row with the only change being the jock's voice and style.

If you are going on the air and no one is before you, you are to read the station sign on. It is located on a piece of paper in a green plastic covering on the board in GEORGE MICHAEL paper holder.

At the beginnning of the show, you will have to do a station identification (ID). This is "**WMHC SOUTH HADLEY**" and may be incorporated into your monologue in varied ways, such as, "You're listening to WMHC SOUTH HADLEY blah blah blah," or "That was blah blah blah on WMHC South Hadley, 91.5 on your FM dial." This is a legal ID that must be done at the top of the hour (or as close to the top as possible--within 20 minutes in either direction for classical shows and within 5 minutes in either direction for every other type--it is ideal, however to plan/time your show so that it will be at the top of the hour.)

After you have done the ID, you may begin playing music (to be explained later) or whatever you are to do on your show. You are encouraged to develop an air personality--more about this later--but there are a few things to keep in mind in this arena. First of all, and most importantly, do not editorialize. I do

hope you have opinions, but for legal reasons, and for reasons of maintaining our listening audience, keep your opinions on political, lifestyle and legal matters to yourself. These are not things to be shared with our listeners.

A WBCN jock said, when Reagan's cancer was detected, "My God, there is a God. Reagan has cancer." This jock was immediately fired. This is an example of what you should not say over the air. Basically, the best way to work it out for yourself is this: If you think of anyone who can be offended by what you want to say, don't say it. But for heaven's sake, do be entertaining!

On the other hand, the station has received a complaint about a newscast which included the announcement of Rock Hudson's death. The story was placed after a rather strange story and the wording between the two stories was strange and caused the newscaster to burst out laughing. Now first of all, this newscaster had not read over the material and this was why she was unprepared for the two stories, and secondly, it was sick to laugh while announcing someone's death over the air.

After all, by signing the program log, you are accepting responsibility, and the FCC has three years to follow up on the matter. They are similar to libraries who will continue to harrass you until you return their books. So, think about it, and if there is something that you really feel should be said over the air, contact the Special Programming Director and maybe she can arrange a talk show on that subject.

SIGN-OFF/CLOSING THE STATION

When you leave the station, sign out on the program log. If there is no one following you, read the station sign off, located on a piece of paper in a plastic covering on the board in a GEORGE MICHAEL paper holder. After you have read the sign off, do a final transmitter reading, and indicate at the bottom of the transmitter log the time of day that the transmitter was turned off. Then turn off the board, turn off all the lights in the WMHC compound, and lock all windows and the main door.

It is suggested for your security that you lock the main door to the studio when you are on the air, especially while doing an overnight show. If someone wants to get into the station while you are on the air, they can call you from the phone at the information desk, or by knocking on the station door. This is your way of protecting yourself from unwelcome strangers who may want to harrass you in the studio.

Lock the main door to the station while you are on the air and request some form of identification from strangers before letting them in. Locking the door to the main studio is not sufficient--first of all, someone could steal all of the equipment from the production and news rooms without your knowing it, and secondly, that someone could lock him/her self in the station with you!

The equipment and the records that we have are valuable and we don't have the funds to replace them, so be considerate and make sure that everything is safely locked before you go. Once again, you will be held responsible for any carelessness in this matter.

Chapter Three: EQUIPMENT

HOW TO WORK THE BOARD SO THAT YOUR VOICE AND MUSIC CAN GO OVER THE AIR

The various pieces of equipment are all controlled by buttons and "pots"--little round switches on the board. There are 8 of these pots and they are each connnected to a different piece of equipment in the station. The pots control the volume, or "level." Below each pot are two buttons, one green and one red. The red button, when lit, indicates that the equipment attached to it will not go over the air. The green button, when lit, indicates that the equipment will go over the air. Realize that on occasion the lights under the these buttons will blow, so that even though the light is not on, that control will continue to work. So, it is always a good idea to go through all of the buttons and push them, either red or green, depending on what you want over the air or what you do not want over the air. Please refer to your copy of the board as you go through each section.

Above each pot are two lever-type switches. The bottom one of these should be in the program mode. This means that it will go over the air. If it is in audition, it will not go over the air. The top lever switch allows two pieces of equipment to be hooked up to the same pot. These are labeled. It is doubtful that you will ever have to touch these, but you should be aware of them and their purpose. In the event that you are not going over the air or are having problems, you should check and make sure that these levers are in the position that you want/need them to be in to do what you want them to do. All levers should be in A (except for Pot 8, which can use A or B) and PROGRAM. This will be discussed at the end of this booklet.

To the right of pot 8 there are two rows of four buttons. These buttons are all labeled and basically self explanitory. Usually both sets of buttons are pushed into "air" which means that through the headphones you can hear what is going over the air. Manipulation of these buttons is further explained in the engineering supplement.

THE STUDIO MICROPHONE (MIC)

This microphone (mic) is controlled by pot 1--the pots are numbered 1 through 8, with 1 being on the left hand side. To talk over the air, you must push the green button, and then turn the pot to a volume number appropriate for voice, somewhere around 6 for most people.

It is a good idea to have the pot next to "cue" (to be explained later) when you turn on the green light. Then you can raise the volume. This prevents any clicking sounds that might go over the air if you have the pot on a high volume when you turn the mic on. You should also turn down the pot volume before you push the red button.

When you push the green button, a number of things will happen. The sign outside of the studio door will light up saying

"On Air," the telephone will stop ringing, and no music will come up over the speakers--the only sound will be in the headphones if they are in "air" or "program".

If you have guests in the studio, it is a good habit to call "stand-by" or "heads" before turning on the mic so everyone will know to be quiet. It is also a good idea to explain to new guests just what "heads" means.

About "cue": Cue is a feeling you get when you turn the pot down. It is a little click-ish feeling. When the pot is in cue, whatever piece of equipment is hooked up to that pot will go over the "cue" speaker. Very appropriately named, eh? Nothing hooked up to that pot will go over the air when the pot is in cue.

THE PRODUCTION ROOM MICROPHONE

This is pot 2 and this controls the mic in the production room. This is not only used for newscasts, but also for the talk show, record review show, and any show that may have more than one person. Usually, this pot needs to be turned up to around 8, but you should be ready to adjust it to the speaker's voice level.

When you are in studio A and are going to be putting on the newscaster or another talk show, it is a good idea to get the newscaster's/speaker's attention before turning on the mic. Once you have her attention, put a finger to your lips, indicating that she should be quiet. Then you can put the pot up to 8 or whatever volume level you will be using. When you are ready for the newscaster(s) to speak, make a huge gesture of pointing at her. Eye contact in these situations is vital.

When the newscaster is through, turn the pot down, push the red button to turn the mic off, and then make a slitting motion across your neck ("cut"), indicating that the mic is off and that she can make some noise.

NOTE: FOR THE CART MACHINE, CASSETTE MACHINE, REEL-TO-REEL, AND CD PLAYER, YOU MUST START THE MACHINE ITSELF IN ORDER TO GO OVER THE AIR. THAT MEANS YOU MUST HAVE THE APPROPRIATE POT TURNED UP AND THE LIGHT ON GREEN, THEN HIT THE PLAY (OR START) WHEN YOU ARE READY TO MIX.

THE CART MACHINE

To play a cart:

Put pot 8 into cue.
Put the cart into the machine.
- red light in between start and stop will not flash.
- push start button.
- let cart continue until it goes off and the red light flashes. (it will be cued).

Put pot 8 at 6 and press the green button. When ready to play cart press start.
NOTE: The cart will stop automatically when it has re-cued itself. PLEASE let it stop itself rather than pushing stop and pulling it out. That way it will be cued for the next person.

To make a cart:

Make sure cart is completely blank.
Put output lever above cart pot into audition.
Put monitor source into audition.
(Make sure sound is coming over the monitor)
Nothing needs to be done with the pot so leave it alone.

From mic:

Put output into audition above mic pot.
Press red r/q (record) button on cart machine.
Set levels by speaking into mic and watching the meter on the cart machine.
When ready hit the start button.
To stop recording hit the stop button.

From cassette:

Put output into audition above casette pot.
Press red r/q button on cart machine.
Set levels by playing cassette and watching the meter on the cart machine.
Recue the cassette and continue with the last two steps from mic instructions above.

From record:

Put output into audition above TT pot.
To set levels play the record and watch the meter on the cart machine.
Recue record and continue with the last two steps above.

From mic and record or cassette:

Follow appropriate steps for each from above.

To erase a cart:

There is a black machine that the Board of Directors should have. Put cart on the machine and press the little silver button. Move the cart around while you are pressing the button. Keep the button down and remove the cart at a 90 degree angle. Release switch.

To see if the cart is totally erased play cart. If it is not, repeat procedure until it is.

If cart does not erase completely, call the engineer.

After you finish recoding it is very important to put all of the outputs back into program and make sure all inputs are backin their original positions. All remain in A except for pot 8, which has functions on both.

THE CASSETTE MACHINE

This operates as many home cassette machines do, and you must become familiar with it. It is vital that you learn to use the cassette machine because several PSA's and the news intoduction noise are recorded on tape.

Put pot 3 into cue and make sure the red light is on. Then cue up your cassette by finding the beginning of the song on tape, removing the tape from the machine and moving it backwards (rewind) (in the opposite direction of play) two complete turns with your fingers. It is a good idea to check your cueing job before you air it. in this case just push play and make sure that you have the beginning of the song without dead-air (dead-air is jargon for nothing going over the airwaves). Then cue it up again, this time it may only need one turn back. Push the pause button on the cassette machine, then the play button, put the green button on, and put pot 3 up to around 6. The level will have to be adjusted to the recording level of the cassette, you just have to push the pause button--to take it out of pause--and the tape will begin playing.

When you are through using the cassette machine, take the cassette out and turn the machine off. Please do not leave the machine on for hours when it is not being used. Also, please do not store cassettes on top of the cassette machine. Magnetic fields created by the machine are a truly nifty way to erase (completely or slightly) what is recorded on the tape which will, if not completely damaging the tape, reduce the recording quality of the tape.

THE REEL-TO-REEL

The reel-to-reel is on pot 7. Turn on the machine, and load the tape. This machine requires a demonstration to understand fully.

To load the reel-to-reel:

Put reel with tape on left (tape should be falling from outside) and take up (empty) reel on right.
Run tape down and under first hook, under the head and under the second hook (If this hook is laying horizontal it must be pulled into the vertical position for the machine to work). Tape goes around the outside of the reel and then is pulled close to the center of the reel and up through the slot. Turn reel a couple of times.

To play:

Put pot 7 to 5 (or appropriate level). Press green button.
Press play button (the tape should go up against the head when playing.)

To record:

Press record then play.

To stop:

Press stop.

This machine also fast-forwards and rewinds by pressing the appropriate buttons.

When finished remove reels and turn off machine.

THE CD PLAYER

To operate the CD player:

- Press the OPEN/CLOSE button to open the machine.
- Put disc into the appropriate slot.
- Press the OPEN/CLOSE button to close.
- Find the number of the track you want by watching the digital reading and pressing the + or - buttons on the bottom of the player.
- Once you have found the track you want, press the PLAY/PAUSE button twice to pause.
- When you are ready to play, press the PLAY/PAUSE button again.

THE TURNTABLES

The turntables are numbered 1 and 2, and they operate on pots 5 and 6. Turntable 1 is on pot 5; and turntable 2 is on pot 6. They are labeled so that you will be able to see which table goes with which pot.

This may be the most confusing part of the system because it offers a variety of ways to work it, allowing you to develop your own style.

Once again, the green light must be on for the music to go over the air and the pots must be out of cue and turned up to about 6. The confusing part of this is that there are two ways to get the turntables moving--another vital element in getting the music over the air. You can either push the green light--it does not matter whether or not it is already lit. It works on a default basis, you push it once and the turntables start, you push it again and the turntables stop, you push it again and they start, and so on. The other way you can start the turntables is by pushing the start/stop button on the turntable, which also works on a default basis. If you choose the latter, make sure that the green light is on. Pushing the red light will start/stop the turntables, but it will not go over the air.

However, before you play the records, you must cue them up, a process I will explain later.

POTS 2 AND 8

These pots are hooked up to equipment in the production room--from whence the news is read--and are used primarily for special programs. You should take a look at them and see for what they are labeled so that you know what your options are for experimenting with the equipment. For further instructions on Pot 2, see the Engineer or Program Director. Pot 8 does have one big function hooked up to it with which you should be familiar: the EBS tone.

The EBS (Emergency Broadcast System) tone must be transmitted once a week, during daylight hours--if you hear an EBS tone at night, it is the real thing. Instructions on how to do the test are on a piece of paper located in a manila folder on top of the transmitter/cart console, in the black binder that has the DJ Guide, or in the back of the PSA notebook. Simply put, here's what you do: you make sure the very top buttons above pot 8--there are 4 of them--have only one button pushed in and that that says "EBS." Then make sure the lever-switches say program and 8. Then you turn up the green light and turn the pot up to 8.

You will then turn up the mic and read the beginning of the EBS test text. After you read this introductory piece, you will reach down with your left hand to the EBS machinery below turntable 1 and the telephone. There are 4 stacks of equipment, all with orange buttons that say "This stays ON." In the middle piece, there is a little rectangular window type thing. Within this window are three buttons. The one on the left is red, and this is the button that you want to push. The one in the middle

should be pushed in already, i.e. you shouldn't have to touch it, and it makes sure that the tone will be timed as oppposed to continuous from the moment of pushing the start button. The button on the right, when pushed in, will emit a continuous EBS tone, hardly conducive to a fun show. This should not be pressed in.

After you have pushed the red button, a piercing sound will come at you throught the headphones. When it is through, you read the "don't panic, it's only a test" script. Then you turn off pot 8 and push the red button. Log the transmitted EBS test on the program log and at the bottom of the transmitter log.

WHYN sends out EBS tones to us. As I understand it, in the event of a real emergency, WHYN would come over our airwaves and send out the emergency information. To practice for this, they send EBS tones out to us and they come into the station but do not go over our airwaves. When you receive one, and you'll know it, don't panic. Log it as received at the bottom of the transmitter log. Then, to stop WHYN from coming into the studio, push the reset button, which is red, and on the left side of the BOTTOM piece of EBS equipment under the turntables. The middle button should always be pushed in.

HOW TO CUE UP A RECORD

You want to put the record you want to play on the turntable on which you want to play it. Then you make sure the pot is in cue by looking for that special feeling of cue. You then make sure that the cue speaker is turned up to an adequate volume, and that the monitor volume--which plays what is going over the air--is turned down enough so you can hear the cue speaker.

You then listen to the beginning and end of the song while the record is spinning around. This is done so that you are familiar with how how the record begins so that you can figure out how to mix it with the song before it, and that you know how the song end so that you won't have any nasty surprises with a trick ending. Bam Bam silence. This is also a way to check that you have the correct speed of a song.

Once you have figured out how the song begins, you are ready to cue up the record. The best way to do it, especially the best way to maintain the turntables, is to put the needle down as close as possible to the beginning of the song. Once you hear the beginning, manually stop the turntable from spinning, and slowly spin it back, listening for the beginning of the song. When you have reached the very beginning, give it an extra half turn backwards. This extra half spin gives the turntable enough speed so that the beginning doesn't sound like whooshmusic. PLease note that in this process, the turntable is not on. It is not good for the turntable to turn the record backwards while it is trying to spin the record forward (it wears the motor of the turntable).

In the event of a live concert recording, spin the record back a bit more than usual and put the pot on 1. Once you have started the turntable, move the pot up to 6 rapidly. This is appropriately refered to as a fade up. Because there is no

silence before the song you cannot prevent the whoosh except by silencing it out with an initial low pot volume. This also must be done on records that do not have enough space between songs. Punk compilations and most Alternative Tentacles records do not have adequate amounts of silence between songs.

When you've got a song going over the air and the next song cued up, sit yourself down in the chair in front of the board. Put one hand on the pot with the song going and put the other hand on the green light (or start/stop button on the turntable, whatever you prefer) of the upcoming song. As the first song fades out/is about to end, push the green button. This will start the next song, then pot down the first song until it is in cue. it is a good idea to start the second song before ending the first song. This prevents the silence in between songs and is the satrting point for mixing. You do this over and over and you have a show.

HOW TO, MUSICALLY, HAVE A GOOD SHOW

Required cuts are a must at WMHC. It is through required cuts that we get most of the new music over the air, and we are, after all, a new, alternative music station. You must, must. must play 4 required cuts per hour and try to space them evenly throughout your show.

In the radio world, there is a big clock in the sky. In essence, the hour is divided into 15 minute slots. At the top of the hour a "power" (familiar and popular) cut is played. A medium type song--kinda popular, moving its way up--follows the power cut, and a new song follows the medium. The new song is followed by another power cut. The idea behind this is that you maintain the listeners while you educate them about the new music. Once you have their attention with a popular newsong. they will be more inclined to listen to and possibly to appreciate a new song. Too many new/unknown songs in a row tend to leave them confused, rather than "turned-on." So, if you play a required cut/new every 15 minutes, that gives you time to maintain your listenership by playing songs with which they are familiar.

Another reason we have required cuts is that we have a symbiotic relationship with record companies. Here's the deal: record companies send us their new material. We want to play it because it's new, good and fun--or at least two (one of which should be new) of the above. We also want to play it because then the record company will be more inclined to continue servicing us with their new releases. The companies know what we are playing because the music directors send out a playlist every two weeks with the top 30 most played new albums on it. We obtain this information from the needle-drops--notebooks located in the black crate on the right of the board. Jocks list the song and the artist of each song they play, in order, in the notebook labeled for the genre of music they are playing. At the top of the page they list their name, p.o. box #, extension, date and time of show, type of show and name of the show. The required cuts lists are located on or near the window showing the

production studio, with the exception of Rock. Rock requireds are kept in a cardboard box on top of the file cabinets in the main control room.

To best integrate the required cuts into the musical style of your show, you should come in a little early, or perhaps a day or to before your show and listen to the required cuts. Then you can figure out which records you had planned on playing that will mix well with the required cuts. This will add cohesion to your show and impress your listeners.

If you want to play two songs back to back that just don't mix well, you can talk in between or pay a carted station ID, to create an official break from the previous sound.

There are different ways to mix records. For example, you can play songs back to back that have lyrical tie-ins, like "Morning Dancing" by the Creatures followed by "Then Came the Dawn" by Ian Whitcomb. The styles are very different, but for careful listeners there is that lyrical mix.

Letting one song fade out while the next song fades up/in is not mixing, that's just playing back to back. Mixing is listening to the beats and getting them to blend so that it is difficult to tell when one song ends and the next begins. This is most easily done with dance mixes of songs (12" versions usually).

There is a pitch button on each turntable. These are for the varying weights of records. Old records are very heavy and slow down the turntable. By increasing the pitch, it is possible to get the record spinning at the correct speed. The correct speed can be seen when the orange light with linès on it on the turntable has solid lines. As you increase or decrease the pitch, these lines will waver. If two songs have a very close beat, almost, but not quite the same, it is possible to slightly decrease the pitch on the faster one and slightly increase the pitch on the slower one. The way to do this is to cue up the second song and set the pitch accordingly (never more than + or -2) and then slowly vary the pitch of the song that is playing so that when it ends, it matches the upcoming song. Once the second song is playing, adjust the speed so that the lit lines are once again solid. Once again, I do not recommend this for every mix, but it is a fun little device to play around with occasionally and it is best saved for dance contemporary shows.

Another thing you should do is think about how the first song ends and cue up another song that will mix well with it. If you're good, a song that ends with a BAM can be mixed with a song that starts with a BAM. But if you're not good, you may end up with dead-air in between--not good. So, why not have the secong song that can fade up, and start it before the last BAm of the first song. Then, after the BAM, the next song will already be in progress of fading up (rather than having a really quiet moment as it fades up).

Think about the mixes and think about the juxtaposition of beats/styles/lyrics when you do your show. There is no reason why you must play all one style at one time, but there is a reason why you must mix your styles with care. Contrast and unpredictability is fun when done well, and is grating to the

ears (a good way to turn off [literally] listeners) when done poorly.

There is an assumed chain of knowledge in the radio biz and that is that the jocks know more about music than their listeners. So, if you don't know that much about the music you are playing, find out about it. You can read press releases in the "Jock's library" in the production room, read the music magazines on reserve, talk to other jocks, blah, blah, blah. But please think about the music you are playing, and although you should not avoid the new section in all (rather you should gravitate toward it when selecting music) please take the time at the very least listen to the song you are going to play. Nothing is worse than "Well, here's a new one for me. I hope it's alright, and I hope you like it. Let's give it a shot."

You should talk to your listeners at least after every 3 or 4 songs. Don't be afraid to open your mic and entertain and enlighten your listeners. Some new jocks have spoken only twice during the hour--when they had to read a PSA. That kind of makes the listeners wonder if there is anyone there. Let your audience know who you are and what you have been playing (and possibly even why).

You do not have to use your real name over the air, and please do not use your last name over the air. At a school of our size it is very easy for someone to track you down by your name alone and in the past this has caused some security problems. While I will not say that every listener is a potential danger, we have had just enough problems for me to advise caution in giving out your name, your dorm name, or any other terribly identifying information.

You can offer to accept requests. The numbers are listed on the window between the studio and the production room. Our main number is 538-2044. This number should be given first. If you so desire, you may also add the toll-free number from Northampton and Amherst, 538-3100, ext. 2044. You should never give the number as ext. 2044.

When someone calls you up with a request, the best response is something to the effect of, "I'll see if I can get it on the air." If the request will not fit in with your show, you may explain this to your caller and refer the caller to another show in which the song would fit. Please DO NOT say over the air that you cannot play a request because the album is not in the station. Do you really know that it is not in the station? Have you looked through every record in the stacks and every record on top, behind, below, etc. the stacks? If you heard that on the radio, would you be as inclined to call again with another request? Why not either play another song by that artist, say that you haven't time (I've had so many requests this week that I just haven't gotten to them this week, but I will play them next week), or just forget about it? Also, it is important that you are polite to your callers. They are your listeners and why turn them off in such a senseless way?

Your audience is probably not limited to the friends you told to listen to your show. Consequently, you should not target your show to the select few you know are listening. Dedicating

songs to "my friend Elaine who's sort of down today-- here's your favorite" tends to alienate that portion of your audience who do not happen to be your close friends. It is okay to dedicate songs, but it would be better to identify them as "Elaine, on the Mount Holyoke College campus," rather than "Elaine in Buckland," which means nothing to non-MHC students. In-jokes with your friends also do not translate to your entire listening audience, so try not to slip into that kind of communication over the air.

Finally, care about your show. You are more than encouraged to advertise your show, either by asking other jocks to plug it for you or by putting signs for it around town/campus. It is also encouraged that you make a cart as a "promo" for your show. Having a theme, whether it relates to the time your show is on, or the style of music you play helps people remember you and your show.

APPENDIX A

As of 1985, all board directors positions require an application and an interview. The applications are reviewed by the previous board, and then the interviews are conducted by the previous board of directors. Immediately following the interviews, the previous board votes on each position and elects the people they see as most able to fill the positions.

Those elected by the previous board become the new board of directors and assume their responsibilities immediately. If you are interested in a position on the board of directors, it is a good idea not only to contact the existing director, but also to work as that person's assistant or to work extensively on that person's staff (whichever case is more applicable). This not only shows your interest, but if you are elected, it will provide you with the experience you need to fulfill the position immediately.

Business Manager

The Business Manager is responsible for making sure that WMHC functions within its budget, and for setting up the budget for the next year. This must be done with the consideration that the station will expand in many ways, and costs must be allocated appropriately. It is also the Business Manager's responsibility to pay bills, and write all of the checks for expenses.

Engineer

The Engineer is responsible for maintaining the equipment in working shape, and is "on-call" all the time for any emergencies that may arise. She is the one who will make all minor repairs, and determine whether or not Electronic Services are needed for further repairs. The Engineer is also responsible for covering things that may not have been covered fully or clearly enough in training. Finally, the Engineer is responsible for engineering the talk show and other special programs that may need her assistance. If she cannot do it, she should train someone else to do it for her.

General Manager

The most obvious responsibility of the General Manager is the facilitating of the board meetings. However, there is much more to it. It is her responsibility to maintain relations between the faculty advisors, trustees, and WMHC; it is her responsibility to follow up on all infractions of the station policy; it is her responsibility to make sure that the underwriting and all of the accompanying responsibilities are performed; it is her responsibility to facilitate/direct general staff meetings; in essence, it is her responsibility to know what every other board director is doing and to be the cohesive element to the board of directors as well as to the station as a whole.

This job requires organization and experience. The General Manager must be able to perform the duties of the other directors if they should be absent or if the position is not filled. It also requires the ability to delegate responsibility in the case of a party, for example, when the directors and jocks are not directly responsible but their assistance is needed.

It is also important that the General Manager be able to maintain relations within the station. Because she is the person that the directors and jocks will go to with problems, she must be on good terms with them.

Because the responsibilities of this position are so varied and vital, this position requires one year of experience on the board of directors prior to applying for the position.

Assistant General Manager

The Assistant General Manager is responsible for underwriting. Underwriting is when businesses donate money to the station and we, in return, announce that "this show has been sponsored in part by blank." This means that she must be organized and able to go out into the community to contact businesses about underwriting WMHC. She works with the Business Manager on underwriting.

The Assistant General Manager is also responsible for running short board meetings when the General Manager is unable to attend, and is responsible for taking and posting the minutes of the meeting.

Because the Assistant General MAnager is thè right-hand to the General Manager, and good relations are vital, this position is appointed by the General Manager, then approved by the board of directors.

News Director

The News Director trains new newscasters, schedules all newscasters, deals with problems with the AP printer, and organizes special news programs. Any problems with the AP printer at any time, go to her. This job requires a lot of time working on improving the newscasts, as well as a lot of time listening to newscasts (to make sure the newscaster did it) and to check on the quality of the newscast.

In the past, the newscasters were treated as "newsies" who's involvement in the station was minimal. This, unfortunately, created a lack of pride in each newscasters show. It is the News Director's responsibility to make sure that each newscaster realizes how imporant the newscast is, and how much she can do to become a known and valued newscaster.

Program Director

The Program Director's job is also an immense amount of paper shuffling which requires organization. She must get her hands on everyone's schedule that is supposed to be filled out at the first general meeting of the semester. Then she must work around everyone's schedule to get the station programmed for the semester.

Once all of the bugs are worked out of the programming, the Program Director must begin jock training. In this case, she must hold weekly meetings during which she lectures about how to be a jock. She must organize the trainees to intern with jocks on the air. When the class part of training is over, the Program Director tests the trainees with a written test and an off-air/hands-on audition.

The Program Director is also responsible for setting up the programming schedule at the beginning of each semester. In this case, she proposes any changes in progamming ("let's put rock shows here, jaz show here, and get rid of this blah, blah, blah") to the board, and then with their input, finalizes the programming. She must work with the Special Programming Director about the special programming.

This job requires working with a lot of people, so diplomacy and an approachable personality are an asset. It also requires the ability to get a lot of work done to meet deadlines.

Publicity Director

The Publicity Director is responsible for board of directors/jock relations as well as public/WMHC relations. They are responsible for sending out newsletters to the jocks informing them of station happenings, posting notices on the bulletin boards, and posting posters about meetings and other WMHC happenings.

They are also responsible for the posters and notices that go up for the general public about promotions and special programs that the station is doing. The Publicity Director should be able to offer advice to jocks about promoting their own shows, but she is not responsible for promoting individual shows that are part of regular programming.

This job requires creative ability in making posters and signs that the public and jocks will notice, as well as imagination in creating on-air promotional ideas. It also requires organization to adequately fulfill the dual nature of whom they are informing, and to handle the amount of postrs that must go up on our campus and throughout the 5-college community.

Student Government Association Representative

The SGA Rep must attend each SGA meeting and report back to the board on all matters that pertain to the station, as well as any campus concerns that may be used in special talk shows or newscasts. This is a good position to be involved in the station, especially if you attend the meetings already.

Traffic Manager

The Traffic Manager picks up the mail from the post office and sorts it out for the board directors. She also is responsible for providing the program logs, maintaining the public service announcement book, logging the PSA's to be read on the program log, and providing the transmitter logs. Every three months that the station is on the air, the Traffic Manager is responsible for how WMHC served the community by listing five main concerns, and all of the PSA's that pertained to these concerns, including each time that the PSA was read. This job requires organization because of the amount of paper work involved, but is an ideal way to learn about how the station works other than the technical side.

MUSIC DIRECTORS:

Classical Director

The Classical Director is responsible for getting new albums in the station which involves record company-station relations and the paper work of writing letters and making the follow-up phone-calls. She is also responsible for providing her jocks with as much information and inspiration as possible about classical music.

Dance Contemporary Director

The Dance Contemporary Director's responsibilities are the same as the Jazz Director's.

Jazz Director

The Jazz Director is responsible for making up a list playlist every two weeks, making a required cut list, maintaining and expanding the jazz library, and determining through research and informing the music director of any records that the station should have but does not in her section.

Music Director

The Music Director is one of the four directors (eithr classical, jazz, D&C or rock) i.e. she not only is in charge of one genre, but she is the cohesive element between them as well. She is in charge of compiling the playlists, taking them to the stenographer, and making sure that they are prepared for mailing. She is also responsible for coordinating promotions so that only one promotion is going on at one time so that all of the station's energy can be directed towards it. And she is to maintain station-record company relations through letters requesting albums not in the station, requesting service from companies not sending us albums, through the follow-up phone calls. The Music Director is also responsible for the special

programming music shows. She is to coordinate their playlists so that they can get new albums, and she is to work on getting them new albums for their shows. When records are bought, the Music Director and Business Manager determine the amount to go to each department according to need, listenership, and amount of work done by the jock/director to get the albums free from the companies.

Rock Director

The Rock Director's responsibilities are the same as the Jazz and D&C director's with the difference being that the rock department is much larger. She is in charge of processing a larger number of records and dealing with more record companies.

Special Programming Director

She is responsible for special programming. Although it is not included in the official job description, in past years the talk show has been the pet project of the Special Programming Director and is a valuable part of special programming. The talk show requires a lot of time. Not only must she be aware of issues important to the campus and/or community, but she must be able to contact the right people to be on the talk show, as well as engineering the talk show.

The Special Programming Director also works with the Music Director on the musical side of special programming. The special programming director schedules the shows and is ultimately responsible for the special programming jocks, while the Music Director is responsible for making sure that playlists are completed and obtaining albums for the shows.

APPENDIX B

1. Example of a Program log

2. Example of a transmitter log

91.5 mHz WSHC-FM 100 watts

The Trustees of Mount Holyoke College

South Hadley, MA 01075

TRANSMITTER LOG

DAY: Sunday DATE: [illegible], 19[illegible]

Transmitter turned on at: [illegible]

	[illegible] reading	[illegible] reading	[illegible] reading	Signature
0700 (7 am)				
0800	58.4	20.30	5.51	[illegible]
0900	58.4	20.32	5.51	[illegible]
1000	58.1	20.33	5.51	[illegible]
1100	58.4	20.33	5.51	[illegible]
1200	58.1	20.31	5.51	[illegible]
1300 (1 pm)	58.4	20.31	5.51	[illegible]
1400	58.4	20.31	5.51	[illegible]
1500	58.4	[illegible]	5.51	[illegible]
1600	58.4	20.30	5.51	[illegible]
1700	58.4	20.29	5.51	[illegible]
1800				
1900				
2000 (8 pm)				
2100				
2200				
2300				
2400				
0100 (1 am)				
0200				
0300				
0400				
0500				

Transmitter turned off at: 1700 EBS TEST TRANSMITTED AT: _____ sig. _____

EBS TEST RECEIVED FROM MWN-FM AT: _____ sig. _____

APPENDIX C

1. Map of station layout
2. Diagram of board
3. Sub list policy
4. Obscenity policy
5. EBS test instructions

PRODUCTION STUDIO
(JAZZ, CLASSICAL, + SPECIAL PROGRAMMING HERE)

WINDOW TO STUDIO

AP MACHINE

NEWS CORRIDOR

DOOR

CONSOLE *

CD PLAYER

BOARD

PROGR. LOGS

NEEDLE-DROPS/ SPIRALS

REEL TO REEL

PHONE

DANCE CONTEMP ↑

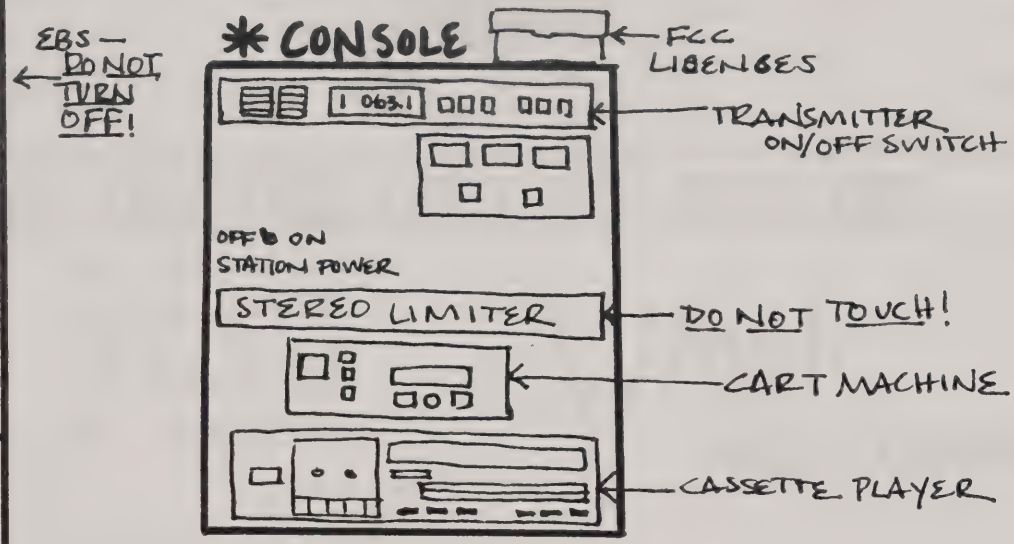
TURN TABLE 2

TURN TABLE 1

ROCK ↑

ROCK REQUIRED CUTS BOX

WMHC
MAIN CONTROL ROOM + STATION LAYOUT

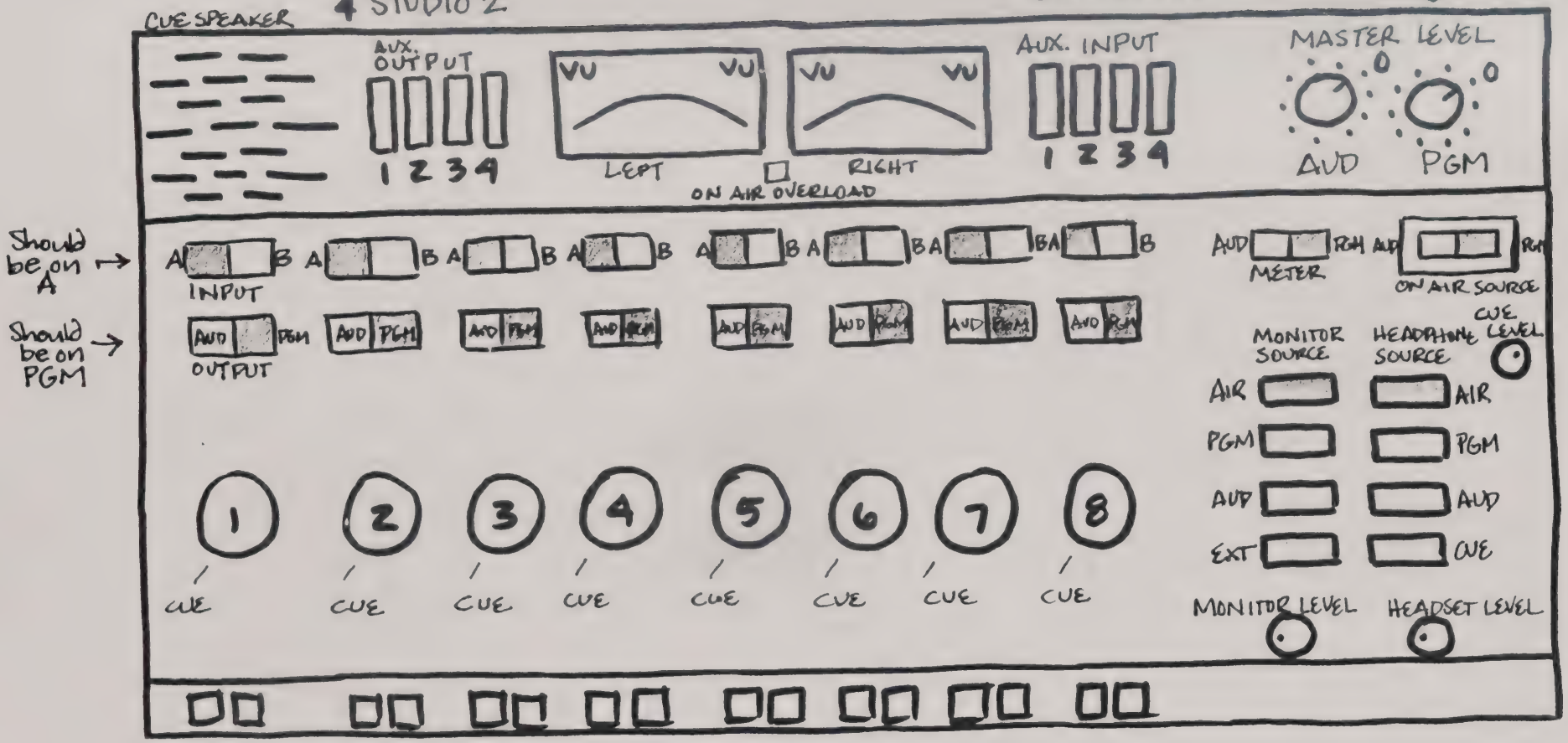


ROCK ↓ ROCK ↓ ROCK↓ ROCK↓ ROCK↓

1 AIR
2 PROGRAM
3 AUDITION
4 STUDIO 2

1 EBS
2 PHONE
3 STUDIO 2
4 DOWNSTAIRS

always set at 0



1 MIC 1
2 MIC 2
3 CASSETTE
4 CD
5 TT1
6 TT2
7 REEL TO REEL
8 AUX/CART

WMHC
MAIN CONTROL ROOM BOARD

AUD = AUDITION
PGM = PROGRAM
ALL INPUT BUTTONS SHOULD BE ON 'A'.
ALL OUTPUT BUTTONS SHOULD BE ON 'PGM'!

ALL SHADED BUTTONS SHOULD BE PUSHED 'ON' ON THE BOARD

WMHC OFFICIAL
SUB LIST AND POLICY

Having a radio show is a commitment. [illegible] meaning that you are [illegible] for the remainder of the semester, or longer, if you stay [illegible] and need to find a sub, **you** are responsible for finding that sub. A list of all DJs is [illegible] so there is no excuse to not be able to find a sub. Only in medical and family emergencies are you at liberty to miss a show without finding a sub beforehand, **and only then** if you have contacted one of the board members, preferably the Program Director or the General Manager or both if you can't hurry. Below are the steps you must take in finding a sub:

1. Call people until you find a sub.

2. Fill in your name, date that you will be missing your show, and your time in the leader provided.

3. Have your sub sign next to his name in the official book.

4. REMIND your sub the day, before or [illegible] do the show.

Once the sub has signed next to his name in the book, [illegible] she/he is responsible for your show. Should [illegible] is, whatever will be the consequences [illegible] action. NO DJ'S OR SUBS' NUMBERS ARE EVER TO BE GIVEN OUT.

DO YOU UNDERSTAND?

name:

WMHC OBSCENITY FILE

In the case of the accidental airing of obscene material, the DJ is required to [illegible] subjects, the DJ is required to [illegible] the airing. If the airing was accidental, [illegible] DJ is responsible to the [illegible] [illegible] is to be played between [illegible] read the Hourly Disclaimer [illegible] Disclaimer at the appropriate times. (on the [illegible] station ID for the hourly, and with each FCC and [illegible] other particularly offensive songs/call shows you air.)

REMEMBER THIS AT ALL TIMES. AN UN-DISCLAIMED [illegible] MOMENT COULD CAUSE US QUITE A FEW PROBLEMS WITH THE FCC.

EMERGENCY BROADCAST SYSTEM TEST INSTRUCTIONS

If you are scheduled to do an EBS test during your airshift, here's what you do:

1. Turn up pot #8 to about 1:00 and push the green button.

2. Push in the EBS tone button, which is located in the row of buttons above pot #8 marked Aux Inputs.

3. Turn on your mike and read part 1 of the EBS script over the air. (The script is located in the back of the PSA notebook and also in the WMHC DJ guide)

4. Then, transmit the EBS tone by reaching down underneath the left turntable and lifting up the little door on the bottom piece of equipment. You will see three buttons; push the red button labeled "start". The tone will last for about 20 seconds and will stop automatically.

5. After the tone stops, read the second part of the script.

6. Press the red "reset" button, which is also on the EBS monitor, under the left turntable. If the reset does not work, try the other two buttons.

7. You have now completed your EBS test, BUT DO NOT FORGET TO RECORD IT ON THE PROGRAM LOG AS WELL AS ON THE TRANSMITTER LOG, IN THE SPACE PROVIDED.

If you happen to receive an EBS test from WHYN-FM, listen to all of the instructions carefully, and take notes. Announce over the air whatever information is necessary.

Record this test in the program and transmitter logs, also, as "EBS test received".

DO NOT TURN OFF THE EBS EQUIPTMENT WHEN CLOSING THE STATION!! IT, ALONG WITH THE STEREO LIMITER (NEXT TO TURNTABLES) REMAINS ON.

Notes

In the event of technical difficulties, do not attempt to fix the equipment yourself. Call the Chief Engineer immediately, and record the date, time, and difficulty in the Engineering Notebook. If you cannot reach the Chief Engineer, call the General Manager, and then various board members until you reach someone.

Read the comment book and the bulletin board each time you are in the station. You will be held responsible for all information in these two sources.